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ABSTRACT

This teacher's guide accompanies a series of telelessons designed to stimulate arts activities in grades 2 and 3. It follows a story line established in "Strawberry Square" which centers around the revitilization of Strawberry Square by Skipper, the owner of the Tune Shoppe in the square. Each of the 15 lessons has four sections, which contain a brief description of the story presented on television and suggestions for facilitating learning, an explanation of the importance of the lesson, an outline of major themes, and suggestions for follow-up activities. Students are involved in collecting various shapes for sculpture, making spider webs with strings, creating word pictures, planning a festival, using sign language to communicate, playing rhythm games, scribbling as an example of nonrepresentational art, writing poems, and learning Spanish-language songs. Also included are biographical sketches of the artists involved in the creation of the series and a 20-page annotated bibliography of sources appropriate for use with each lesson. (IS)

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Strawberry Square II:

Take Time

33 lessons in the arts to help children take time with life

SP 016 794

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STRAWBERRY SQUARE II:
TAKE TIME

WRITTEN BY:
Nancy Marcy

ISSUED BY:

ITV Services
Division of School Assistance and Support

August 1983
Joe E. Lutjeharms
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P.O. Box 94987
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FIRST RECESS

--for Nancy Marcy

Time is the boy with the quick lips
who steals a kiss at first recess,
then rides the merry-go-round,
that swift cantankerous pony,
out of town,

the teeter-totter meanwhile
like a cockeyed pendulum
always about to cause
the clock to chime.

You pump the one unbroken swing
until you rise high enough
to know most everything:
the thrill of cumulus
against the eye,
the taste of sweet late-August air
upon the tongue.

An open window lets through the thick aroma
of kraut and wieners and bread-dough,
and you grin from one ear to the other,
knowing what you know:
that the cooks are alive and well,
say please and thank you, William,
in the kitchen.

The slide is a quicksilver runway
you give up the swing for.
Each part of you that goes up
sure enough and in less
than a breath
comes down.

Look there between the monkey-bars
and the evergreen!
A girl with braids like saltwater taffy
is taking time to take the new kid in class
by the sweat of his dying hand
to show him around.

--William Kloefkorn

PART I — INTRODUCTION

STRAWBERRY SQUARE II: TAKE TIME is a continuation of the storyline established in the first level, STRAWBERRY SQUARE. In the way of a brief review, STRAWBERRY SQUARE was once a run-down neighborhood filled with apathetic people. It gradually changed due to the influence of Skipper, the owner of the Tune Shoppe on the SQUARE. He tuned not only instruments but people, encouraging the residents of the SQUARE to paint and repair their businesses, work and play cooperatively, and enjoy the companionship of those around them.

STRAWBERRY SQUARE was created for use by elementary teachers as well as elementary music specialists, all of whom provide musical experiences which satisfy the needs of the young learner. Underlying each lesson and its musical activities was the premise that music is for all children, and that music can be a powerful, energizing, motivating force in the classroom, promoting and enhancing many facets of the people who live and work on STRAWBERRY SQUARE. As musical concepts were introduced, they were cast within the framework of ideas, feelings, problems and solutions drawn from life. The message was that music can be integral part of the child's life in the classroom, too; that we can build feelings of belonging to a group, enhance self-concept and awareness through music.

The designers of STRAWBERRY SQUARE were well aware of the need for young children to sing, create, move, and explore with sound and music. They believed by actively engaging children, learning is promoted and experiences are gained that serve as the foundation for future personal and musical development. That continued development is provided through STRAWBERRY SQUARE II: TAKE TIME.

The series is designed for second and third graders and begins with Skipper's decision that STRAWBERRY SQUARE can be an even better place if his friends learn to slow their hectic daily pace. He advises them to take time and learn to really see, experience, and appreciate the world around them by using their senses. With the help of visual artists, dancers, a mime, a theatre troupe, and other friends who come to the SQUARE to help, the neighbors in STRAWBERRY SQUARE II explore their environment, learn about it, work with and change it in artistic, creative ways. The telelessons emphasize the importance of all of the arts in the lives of all human beings and give special encouragement to children to make expressive responses to the world around them.

The elementary teachers who helped to design the direction for this second series, suggested goals which were incorporated in TAKE TIME. They expressed their idea that the series continue to aim at self-concept development and that the nature of the series become even more multi-disciplinary. Their goal is that children at this time become problem-solvers and learn to appreciate the unique nature of everyone around them. Further, second and third graders need to become more aware of the world around them - to go beyond school and neighborhood - to visit new places and meet new friends who can help expand horizons.

STRAWBERRY SQUARE II: TAKE TIME thus actively helps youngsters respond in many ways to the world they see, remember, or imagine. The creative, expressive responses modeled on the telelesson are guided by artists who are able to make all of the arts and arts elements come alive for children.

The music portions of STRAWBERRY SQUARE II: TAKE TIME, go beyond the introductory music concepts of the first level. Creating, improvising, and exploring the

responses modeled on the telelesson are guided by artists who are able to make all of the arts and arts elements come alive for children.

The music portions of STRAWBERRY SQUARE II: TAKE TIME, go beyond the introductory music concepts of the first level. Creating, improvising, and exploring the quality of various sounds and different musical styles is modeled directly or indirectly. The residents of STRAWBERRY SQUARE meet jazz musicians, learn about the structure of the blues and blues improvisation, experience gospel music in a real church setting, and share in the experience of a barn dance environment filled with country music and "down home" country fiddling. Again, the idea is that all kinds of people express ideas and feelings about life through music. In some settings, like the barn dance or the gospel music setting, young and old join together to celebrate life and their special relationships with each other.

The activities in this guide will help build on the experiences presented through the telelessons. There are many ways to integrate music, visual art, poetry, dance/movement, and drama into multi-disciplinary expressions and the art created can be built around the on-going themes drawn from many curricular elements.

PART II — THE ELEMENTS*

I. The arts help us understand ourselves.

A. We learn to use our five senses to see, hear, taste, touch, and smell.
B. We learn to be aware of our kinesthetic sense - how our body feels as it moves. (the "muscle" sense)
C. We learn to stretch our imagination.
D. We learn to relate to others.
E. We learn responsibility by caring for ourselves and our bodies, as well as for the tools, materials and instruments we use as we create.

II. The arts help us sense and understand our environment(s).

A. We are part of a physical environment (home, school, classroom, outdoors, community).
B. We are part of a social/emotional environment which has sights, sounds, smells, tastes, textures and feelings.
C. We can respond to our environment by singing, playing, moving, drawing, painting, sculpting, writing, speaking.

III. Most art grows out of experiences; themes may present themselves. We have an experience and we can respond through the arts. (Aristotle said that art mirrors life.)

A. Themes can come from what you/children sense - from what you see, hear, taste, touch, smell and feel when you move.
B. Themes can come from what you/children remember.
C. Themes can come from what you/children imagine.

---

* Note To Teacher: This explanation of the elements of the arts is for your information. The elements are not teaching points that you need to stress as you conduct an activity. It is recommended that you use the vocabulary in context so that children hear and sense the elements as they engage themselves in an activity. For young children knowing through doing is the key.

VISUAL ART

I. Making visual art means creating images using the elements of line, color, shape, space, form, and texture.

A. The element of Line.

1. Lines are edges and outlines.
2. Lines can be named: straight, curved, long, short, diagonal.
3. Lines can be made with various tools: crayons, markers, brushes.
4. Lines can be found in the environment: in classroom objects, out the window.

5. Lines can change character: wide, thin, light, dark, direction.
6. Lines can cover the whole surface of the paper.

B. The element of Color.

1. Colors can be named.
2. Colors can be mixed.
3. Colors can change from light to dark and bright to dull.
4. Colors can be discovered in the environment.
5. Colors can be discussed as to feelings: sad, happy, beautiful, loud, quiet.
6. Colors can be matched and sorted (such as different blues).

C. The element of Shape.

1. Shapes can be named: circle, square, rectangle, oval, diamond.
2. We can produce likenesses of these shapes.
3. Shapes can be discovered in the environment.

D. The elements of Space and Form.

1. Some objects are bigger than others.
2. Some objects sit next to each other and sometimes overlap.

E. The element of Texture.

1. Some objects have a texture that is interesting to touch.
2. Some objects (or pictures) have a texture that is interesting to see.

MUSIC

II. Making music means creating aural (sound) images using the elements of rhythm, melody, form, timbre, tonality, dynamics and style.

A. The element of Rhythm.

1. Sounds can be fast, slow, or moderate (TEMPO)
2. Sounds can have a steady beat or no steady beat (BEAT)
3. Beats can move in sets of twos or in sets of threes (METER)
4. Sounds can be long or short (DURATION)
5. Sounds can have rhythmic patterns.

B. The element of Melody.

1. Sounds can move upward or downward (DIRECTION)
2. Sounds can be high or low (PITCH or REGISTER)
3. Sounds/Pitches can move in steps, leaps, repeated tones (INTERVALS)

C. The element Form.

1. Music has a beginning, middle and end.
2. Music can have sections that repeat or sections that contrast.
3. Music can have a theme and then vary it (change it)

D. The element of Timbre.

1. Each instrument, voice and natural sound has its own quality of sound or tone color.
2. When we combine sounds, we create texture; the texture of music can be described as varying stages of thick or thin.

E. The element of Tonality.

1. Music can be tonal or atonal.
2. Most of the music that we sing and play is tonal. It is organized around a pitch and sound center that we can hear and feel.
3. Some of the music that we sing or play is atonal. It is organized around many pitches and sounds that go in all different directions. (The Farm Sound Piece, Telelesson #14)

F. The element of Style.

1. Style refers to the particular way a piece of music sounds; the unique way in which the elements of music are combined creates style.
2. Styles of music can be named. (i.e., folk, ethnic, ballad, country, blues, jazz, rock, reggae, gospel, symphonic)

DANCE

III. Dancing (moving) means creating visual and body images using the elements of time, energy and space.

A. The element of Time.

1. Movements can be quick and fast.
2. Movements can be moderately fast or slow.
3. Movements can be slow and sustained.

B. The element of Energy.

1. Movements can be strong or weak.
2. Movements can be heavy or light.
3. Movements can be free, relaxed and swinging.
4. Movements can be explosive and percussive.

C. The element of Space.

1. There can be movement through general space.

   a. Movement has direction: forward, backward, upward, downward, sideward.
   b. Movement has level: high, medium or low.
   c. Movement has a pathway through space: direct, indirect or zigzag, circular or curved, diagonal.
   d. Movement has range: wide or narrow, far or near.
   e. Basic locomotor movements can be named:

1. Steps in even rhythm: walk, run, leap, hop (on one foot), jump (on two feet) waltz.
2. Steps in uneven rhythm: slide (sideward), gallop, skip, polka.

2. There can be movement in personal space.

a. Axial movements done in relation to joint areas in torso, neck, and extremities.

1. Joints can flex (bend)
2. Joints can extend (stretch)
3. Joints can rotate

b. The body can balance in space on many points (and/or combinations)

DRAMA

IV. Playmaking (mime, pantomime, creative dramatics) means creating visual, aural and body images, using the actor's elements of voice and language, facial gestures and body language (movements), properties and costumes, and space.

A. The element of Voice.

1. The voice can use language (poetry, stories, scripts) or nonsense sounds.
2. The voice can use the musical elements of rhythm, pitch (melody), timbre and dynamics.

B. The elements of Facial Gestures and Body Language.

1. Facial gestures and body language can reflect mood.

C. The element of Body Movement.

1. Body movement can use the elements of dance (time, energy and space)

D. The elements of Properties and Costumes.

1. Properties are all the objects used by the players. Costumes are all the articles worn by the players.
2. Properties and costumes can ignite the imagination and free the inhibitions of self.

E. The element of Space or Stage. The actor creates his or her stage space with real or imagined settings.

PART III — INTRODUCTION TO LESSONS

The progression in each lesson goes from NOW YOU KNOW. . . WHY. . . THINK ABOUT. . . TAKING TIME. This sequence reflects the philosophy of the curriculum, and is the same for each lesson.

NOW YOU KNOW.

This section will briefly describe the story the children will see on the telelesson. Included in the description will be information for the teacher regarding active participation with Skipper and his friends. (It helps if the teacher is aware of what the children will be asked to do. You may need to encourage the children to participate. You may also want to alter the usual television viewing physical arrangement of your classroom in order to allow freedom of movement.)

WHY

This section offers an explanation about why the lesson is important. It helps relate the actual happenings with the basic philosophy of the curriculum.

THINK ABOUT.

This section identifies the major themes for each lesson. The first theme will always tie into the idea of taking time. (THINK ABOUT taking time to do something.) THINK ABOUT asks the teacher to think about the major themes in relationship to the follow-up activities. This helps the teacher to continue with the mood that is established in the 15 minute lesson, and to build conversation and experiences that will enhance and continue this mood or attitude.

TAKING TIME

This section will consist of follow-up activities which relate to the major themes and/or other experiences that may relate to the lesson. These activities and experiences are suggestions of ways to reinforce the main ideas of the telelesson. The TAKING TIME section is built upon the ELEMENTS of the arts. As you review the ELEMENTS Section, please remember that these are not vocabulary words for children to memorize in an abstract way. The elements statements are the basis for building learning experiences in the arts. They are active statements designed to encourage active participation as you plan follow-up experiences.

Follow-up experiences can reinforce the main ideas of the telelesson. Just as children need time to experience the arts, so the teacher needs time to see the works created and to encourage the children to think about and talk about what they make and do.

* We need to be able to tell stories about what we make and do.
* We need to talk about the elements we use and to think about and talk about what we learn.
* We need to relate what we do in the arts today to past and future lessons and experiences.

The following are further suggestions for ways to use the Teacher Guide as you learn to give yourself and your children the privilege of TAKING TIME.

* Taking time. . .allow time. . . to talk about what is happening and what has happened. It begins with the children as they work on a project, as they experience the teacher-planned events, and as they become involved with the telelessons. Encourage casual conversation among the children. They can learn much from one another about how they feel and what they are thinking. (Not to mention the insight you, as their teacher, gain from listening!)

* Think about using some follow-up experiences as "learning center" type experiences for independent or small group activity. You could put the information given on a card or a poster for the learning center, or you could tape record the written instructions when appropriate for your class.

* As new artists visit the SQUARE, take time to read the information in the MEET THE ARTIST section of this guide. These artists are all real people, and the children will be interested in knowing about their lives, their families, and about how they feel about their art.

* Browse through the ANNOTATED BIBLIOGRAPHY early in the year. If your resource center does not have books that you feel you need, request that they be purchased. Also share the major themes with your media specialist, arts subject matter specialists, and/or other consultants you have available to you. They can help you plan and they may be able to suggest additional available resources (for you and your children) that might be appropriate to enhance the major themes or topics.

* "Tap" your community for living resources - people! There are talented, creative and interesting folks to be explored - wherever you live. Look for the "unknown" artisans and craftspeople behind the more obvious community roles. You could send home questionnaires based on your needs and ideas to support the major themes and arts experiences (allow "extras" to go home - for neighbors, grandparents, mail carriers, grocers, etc.); advertise in the paper or other community news services; even place a "Wanted" poster in prominent places!

Here are other state-wide resources for the arts in Nebraska:

The Nebraska Arts Council
1313 Farnam on the Mall
Omaha, Nebraska 68102

Metro Arts Council (For the Omaha Area)
P.O. Box 1077
Downtown Station
Omaha, Nebraska 68101

Nebraska Assembly Community Arts Council
P.O. Box 674
Omaha, Nebraska 68101

Nebraska has some wonderful galleries to tour. How about visiting:

Omaha - Josyln Art Museum
2200 Dodge St.
Omaha, Nebraska 68102

Lincoln - Sheldon Memorial Art Gallery
12th & R
Lincoln, Nebraska 68508

LESSON 1

"The Beginning"

Now You Know: The residents of Strawberry Square are introduced during the singing of the theme song from Strawberry Square I, "Let a Song Tell a Story." Children who know the song and story of Strawberry Square will enjoy singing along with Skipper, Jan, Joey and Shannon, Ed, Carlita and the new family of Fumiko and Lisa Hirai. After the song, the characters go about their business. Skipper invites the classroom audience to share the beautiful sunset and to listen to the sounds of the evening. He also invites his friends on the Square, but they are all too busy. Fumiko and Lisa want to help Skipper enjoy the evening, so they teach him the Japanese song "The Frog's Flute". Using the technique of echo-singing and body movement to show melodic direction, Skipper and the television audience learn to sing the song. Fumiko plays the Japanese stringed instrument, the koto, and even sings a verse in Japanese! Skipper sleeps fitfully, still very concerned that his friends did not take the time to share the special evening with him. The next day, he sings his song for them, "Take Time", and they begin to realize that they have been so busy that they forgot to take time to see, to feel, to listen and to hear.

Why: This beginning show sets the stage for Strawberry Square II. Skipper and his friends will be learning how to take time as they continue to grow and change. The theme song is more than a series of suggestions about how to take time. It encourages an attitude about life and about learning that is of benefit to student and teacher alike. Rachel Carson, in The Sense of Wonder, says: "I sincerely believe that for the child, and for the parent seeking to guide him, it is not half so important to know as to feel. If facts are the seeds that later produce knowledge and wisdom, then the emotions and the impressions of the senses are the fertile soil in which the seeds must grow. The years of early childhood are the time to prepare the soil. Once the emotions have been aroused - a sense of the beautiful, the excitement of the new and the unknown, a feeling of sympathy, pity, admiration or love - then we wish for knowledge about the object of our emotional response. Once found, it has lasting meaning. It is more important to pave the way for the child to want to know than to put him on a diet of facts he is not ready to assimilate." And so we embark on this new adventure of taking time, to touch the emotions and the impressions of the senses.

Think About

1. How we are often too busy to take time to discover and enjoy the little surprises that abound in our lives.

2. How often we pass up opportunities to spend a few minutes with a special person.

Taking Time

* Listen to the "Frog's Flute" again. Hear how the Japanese stringed instrument, the koto, sounds. The strings are plucked to make the sound. If you have any stringed instruments at home or at school, try plucking the strings to see what sounds they will make.

* Lisa and Skipper moved their hands with the melody of the "Frog's Flute". As you listen to "Take Time" again, try moving your hands upward and downward with the melody, just like they did with the "Frog's Flute".

* Listen to Skipper's dream music again. Close your eyes and think about his problem: the people on Strawberry Square were too busy to take time to listen to the sounds of the evening and to watch the sunset. Think about Skipper's solution to his problem as you listen to the song "Take Time." Here are the words:

Life can be so busy
with schedules, rules and clocks
Life can be so busy
That you'll forget that you forgot

To take time to see
Take time to feel
Take time to listen and to hear.
Take time to touch the sky with your eyes
That moment when
The rainbow high says hello...
Then goodbye.

Take time to spend
A moment with a friend
Who'll share with you
The things he does
The things he loves
And all because you
Took time with him.

So take time. . .
Take time. . .
Take time. . .

What are the ways <u>you</u> can respond to Skipper's solution? How can you take time to listen and hear? Here are some ideas to help you think and do. What things can you do to take time to:

<u>see</u> (your shadow moving along with you, late in the afternoon)
<u>feel</u> (start by physically touching something you like - the softness of a kitten)
<u>hear</u> (get up early some morning and listen to the sounds that are there before the traffic begins)
<u>smell</u> (don't eat fast. . . smell each individual food - and enjoy how your mouth begins to water)
<u>taste</u> (try tasting something new at dinner tonight)

* Discuss or write your <u>own</u> version of the introduction to Skipper's song. "Life can be so busy with schedules, rules and clocks" says Skipper. "Life can be so busy with _____" says you!

* Do just what Skipper wanted the people on Strawberry Square to do - take time with a special thing. If you can, bring your special thing to class to share and have your friends take time with you. If you can't bring it to class, you might try to tell a friend about what you did to take time.

* Take time with a special person. There might be someone in your family or in your neighborhood that would love to have you take time with them. "Take time to listen and to hear". You can listen to them - they can listen to you.

* What are your five senses? Can you find each of these senses mentioned in "Take Time"? How many ways do you use your eyes - your ears - your nose - your tongue - your fingers and body. In what places and spaces are your eyes important? Your nose? Your tongue? Your fingers and body? All of your skin can touch. Try it! How many different ways can you touch a feather? A rock? A velvet pillow?

* Create a "Take Time" corner in the classroom. It could be an expansion of the reading corner - with pillows, a rocking chair, or pieces of carpet to sit on; a record player and/or tape recorder to help close out the busy sounds of the classroom; picture books, poetry, new textures to feel, new tastes to taste, new smells to smell. . . what else can you think of?

* Where do you hear music? The next time you go anywhere, think about the music you hear. Why is there music where you hear it? When is it important? When is it not important? Is the music there to help you relax? To be happy? To get your sad feelings out?

LESSON 2

"Take Time"

Now You Know: The residents of STRAWBERRY SQUARE open the lesson by exchanging ideas for taking time. Joey even suggests a game - to take time with words by making them "nonsense sounding" - and they all sing "Howjido". This is a "saying hello" song, and everybody has a chance to say hello by singing the song and by shaking hands with the people around them. The residents also say hello to a very special friend, Milt Heinrich. Skipper has invited Milt to come to the SQUARE and help everyone learn new ways to take time to see. Milt says that people can let their eyes help put their song together, and he takes the cast on a visual tour of STRAWBERRY SQUARE. Listen to the kinds of questions he asks about the things that are seen and how the folks on the SQUARE discover the difference between looking and seeing. Skipper and his friends use a view finder to help focus on particular sights. And, most important, Milt tells them to make the moments last - to take time and feel groovy - as he sings the "59th Street Bridge Song". You can even make some groovy moves as you watch and sing!

Why: Visual focus is an important skill. As in other motor activity, the gross motor skills are quickly learned and seldom used. All too often, children are asked only to focus visually on the printed page - numbers and symbols, accompanied by right and wrong answers. Part of taking time to see includes the gross motor activity of the eyes "sweeping" the environment, as well as focusing on minute detail. In addition, an attitude about seeing should be encouraged. . . to see actively - with interest, ingenuity, and creativity. . . . to see beyond and into. . . . to find a personal interpretation and feeling.

Think About

1. How much we fail to see because we don't take time to really look.

2. How what we see has line, color, shape, space, form and texture.

Taking Time

* In STRAWBERRY SQUARE I, Skipper taught us to use music to help us celebrate life. We learned to use our voices to sing, hands to clap, feet to move and fingers to snap. He also taught us to "Let the melody ride, right inside, with the rhythm in your feet." Use that chant to get from one place to another - at home or at school. You do have rhythm in your feet. . . just let it out!

* Some ways to let the rhythm in your feet out. . . Walk, run, slide, jump, hop, gallop with rhythms. Use records or just drum beats to inspire your feet.

* How strong are your stomach muscles? Sit on the floor and then lift your feet in the air. (Just like Skipper and his friends did!) Feel how your stomach muscles tighten to hold your feet and legs in the air. You can move them to all kinds of rhythms - smooth, jerky, simple, complicated; you can move them to all kinds of tempos - from slow to very fast. Have fun with your feet - and be stronger because of it!

My Shoes

Nancy Marcy

Walking

C G7 C

My shoes car-ry me all a-round the town ___.

G7 C

Up and down___, All a-round the town___.

Other accompaniments:

Tip-toe

C G7

March

C G7

Running

C G7

Waltz

My shoes car-ry me all a-round the town. (etc.)

* Look at a skeleton or at X-Rays of the bones in your feet and legs. You can also find pictures of the muscles. Imagine them in motion - imagine yourself inside of your body, under the skin. What can you see? It might be fun to finger-paint what you see, because your paint can be as fluid and as motion-full as your muscles, bones and joints.

* Look at pictures of different kinds of animals. Their foot and leg structure give you clues as to how they can move. Try to imitate their movements.

* Your feet sometimes have to wear shoes. Did you know that shoes can tell your body how to move? Just listen to them! Find all the shoes you possibly can - look everywhere for all different kinds of shoes. After your collection has plenty of shoes, take turns choosing the shoe. One person chooses a shoe, and holds it up for everyone to see. Everyone will move the way they think the shoe is telling them to move. (For example, if you see an ice skating shoe, how would you move?)

* Here is a song called "My Shoes". The shoes you put on (pretend, of course) and the music tell you how to move. (The piano accompaniment is the key to the type of movement. If you can't play the piano, the children can sing the song anyway, and use the shoes suggested!)

* The first step in the creative problem solving process is to play around with an idea. The "funny talk" game is one way to play around with words. If you play the game the way Joey does, he uses the first letter sound of his name as an ending to every word he says. You could use the first letter sound of your own name, too. How long can you carry on a conversation like this? Take time to enjoy a laugh now and then!

* How many ways are there to shake hands? There are secret hand-shakes, soul hand-shakes - and there are the hand-shakes that you invent! Touching is one way of saying "hello". Try "shaking hands" with your feet - or your elbow - or your nose - your shoulder. Saying hello can get pretty active if you let your imagination go.

* You saw Skipper and his friends do a simple hand jive to "Howjido". You could make up your own pattern of hand movements and practice them so that you can do them faster and faster without making a mistake. Skipper's hand jive goes like this: (do each motion twice) pat tops of thighs, clap hands, scissor right hand over left, scissor left hand over right, "pound" right fist on left fist, "pound" left fist on right fist, wave left hand, wave right hand.

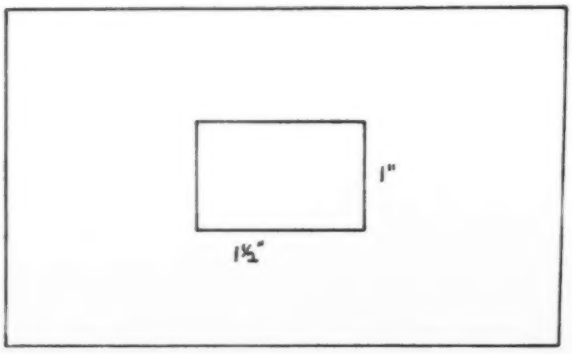
* Milt said we could all put our song together. You can begin by thinking about the things that make YOU. Name the inside things about yourself as well as the outside (physical) things.

* Sing the song "The Music Is You" (STRAWBERRY SQUARE I, lesson #16). Mr. Jingle taught us that the music is you, each of us - and as we put our song together, we learn more about life and about living with each other.

* We learn to see first by naming the things that we see. In one minute, how many things can you name that are within your environment? Now, instead of just naming what you see, describe what you see. Describe the texture (how it would feel if you could touch it), the color, the shape, and line; also describe any patterns or forms that you see.

* Sherawadgi is fun! Look at the world in many different ways. Milt showed us a funny way - he bent over and looked at the world upside down through his legs. Try

another way of using your body as a view finder: hold your hand up in front of your eyes and spread your fingers, make a circle with your thumb and index finger, peer under your arm, or through your toes! The view finder that Milt brings to the SQUARE is very similar to the ones that professional visual artists use (to help them decide how they are going to place a picture on a page) and by movie directors (to help them know how they want the camera to take the picture). You can make a view-finder for yourself. Just use an index card and cut a small opening in it. It should be about 1 inch in height and about 1½ inches in length.



* During "Take Time", you had a chance to see the buildings and trees through someone else's eyes. This is called "point of view", or P.O.V. Use your body to help you look at the world from the point of view of an ant (POV ant), or POV dog, POV giant! This helps you get a new perspective on what you see - you see it from a different angle. Is it possible for you to POV one of your friends? Or your teacher? You might see the same things, but you see them differently. . . . not just the outside of things, but the inside of things as well.

* Sing the "59th Street Bridge Song". The lyrics (words) of this song say many of the same things Skipper said in "Take Time". Can you find the same ideas in both songs about using your senses and taking time? When you sing the song, keep your voice as gentle as if the "morning-time dropped all its petals on you".

* What does the word "groovy" mean? Ask your librarian to help you find a book that would help you learn about that word.

* The last line of the "59th Street Bridge Song" says: "Life, I love you, all is groovy." What makes you feel groovy? What makes you love life? What things do you do or see that are groovy? Draw a picture of your groovy thing. . . . .or maybe just draw a picture of "feeling groovy"!

LESSON 3

"Put-Togetherer"

Now You Know: Today Skipper & Friends discover that there is a big, open wall space on STRAWBERRY SQUARE. The decision is made that the repetitive pattern of the bricks on the wall is nice, but that variety might be in order. So the residents brainstorm ways they can change the wall. Milt takes them away from that problem momentarily, as he encourages them to brainstorm with their eyes. After much looking, everyone finds special "treasures" to bring to the SQUARE. Milt then shows how we can become real life "put-together-ers" as he sings "The Put-Togetherer Song". We all can sing about putting our song together - sing with Milt! Milt puts together a three dimensional sculpture as he sings, and then returns to the original problem: what to do to change the wall. The problem is solved by the evening sunlight and the shadows that are made on the wall. At the close of the lesson, Milt has begun to put together a relief sculpture for the open wall space. He is now the STRAWBERRY SQUARE "artist in residence", and everyone can learn much more from him. However, Milt learns an important message from the song "Take Time."

Why: The children will hopefully come to this telelesson "armed" with experience in seeing and looking for objects and with an acute awareness of the texture, shape and meaning of their selected objects. Rather than just watching the television cast in the process of creating, the children will be creating their own 3-dimensional picture. An environment that invites participation is child-oriented in terms of the child's abilities and growth. In addition, the television ceases to be only something to watch. . . . .it becomes a companion in learning.

Think About

1. How people can create or change an environment by taking time to look and think about how the environment should appear or could be different.

2. How people work with line, color, shape, space, form and texture to change an environment.

Taking Time

* Become "collectors". . . .Keep your eyes open for interesting shapes, objects and ideas. Keep them in a bag or a box. You could use the objects to make a collage, or a "found" sculpture - just like Milt built a "found object sculpture" while he sang the "Put-Togetherer Song." The objects you find can also help you count while you're learning to add and subtract, or to inspire some poetry! Try this:

> A doofer, a doofer, I've found a little doofer,
> It isn't too big,
> It isn't too small,
> It's just my little snoofer.

* You can also collect props - remember how Eliza had a carpet bag full of things you could use? (STRAWBERRY SQUARE I, Lessons #22 and #23) The props can be used in a play or an improvisation, as what they are (a shoe is a shoe) or as what they could be with the help of imagination (a shoe is a teacup).

* Now you know the words to the song "Take Time". Why don't you sing it on your way to school - as you walk or ride the bus? Or maybe sing it at recess. Teach it to a friend - then you can both take time together!

* Further activities for the view finders: Use them to "frame" a still-life picture that you want to draw. This is one way to make certain that you use all the space on the page for your drawing. The view-finder helps you place the objects on your page.

* Another idea is to create a picture book similar to the Look Again book. First, make a collection of drawings from each child in the room. (Or make a collection of pictures cut from magazines, or photographs brought from home) Insert a cover sheet view finder for each of the pictures. You can see the entire picture without the viewfinder. With the viewfinder, your eyes are focused on a particular detail of the picture.

* Whenever there is a problem to solve, try solving it creatively! Use the technique of brainstorming to get a number of ideas from a group of people in the least amount of time. The teacher (or some fast writer) should take notes, or there should be a tape recorder recording all the ideas. The most important rule to remember is that any idea is acceptable - there are no "put-downs" allowed. . .Actually, no comments at all is the best way to do it. We don't need to be reinforced with a good idea - we just need to get as many ideas as possible. Judgment is deferred until later. After the brainstorming session, it might be a good idea to post the list on a bulletin board, or leave it on the chalk board. This way you can add to the list whenever you want. After several days, the list can be evaluated and some of the ideas can be thrown out, some could be "hitch-hiked" together, some could be altered in other ways. The time taken between idea and judgment is well-spent. The first step of creativity is "playing around" (the brainstorming stage); the second step of creativity is "fermentation", letting the ideas sort of "simmer" on the back burner of your mind. The third step is the beginning of the decision-making process. This is the point at which some techniques or skills may have to be learned, as you work toward a final product or decision.

* "The Put-together Song" has a chant in it:

You take a little bit of this
And a little bit of that
And before you know what's cookin'
With a little bit of this
And a little bit of that
And lots and lots of lookin'

Can your body move around in space like your tongue moves around in your mouth as you say the words? The rhythms in the music will help you move - just let go and let your body "put its song together"!

* Sing the refrain of "The Put-together Song":

You gotta put your song together
And then when you are through
What you have is special
What you have is you
And a song about how you feel
And what you think

All mixed with the world out there
Yes sir, my friends, it's a fine way to live
Do it! If you dare.

How do you put your song together? Milt says "your song is you". What things do you put-together in your life that make you who you are? You take a little bit of this and a little bit of that, don't you? The things you do, the things you think, the things you feel.....the people around you.....that's what you put together.

* Look at the people around you - your family and friends. What do they put together to make them their own unique self? If you think carefully, you can see how the things they do and the things they like tell you about them. This can help you understand how to get along with them -how to work with them - how to live with them.

* If there is not a clear wall space and plenty of sunlight when you want to make shadow sculptures, just turn on the transparency projector in the classroom. Objects placed on the table of the projector create marvelous shadows on the wall. Move in the shape of what you see. (My, isn't it unusual to move around shaped like a hammer!) Or use the bright light to make your own body shapes on the wall. Those shapes can move smoothly, jerkily, wobbly, fast and slow.....you can decide, or some music could help you decide.

* Milt helps the people of STRAWBERRY SQUARE look at their environment. You can do the same - in your home, your classroom, and other spaces like your bedroom, the family room, hallways, the lunch room at school. How could these spaces be different? Do you want them to be? What could you do to change these spaces? You can brainstorm like your friends on STRAWBERRY SQUARE did. If you put many minds together, many ideas can result!

LESSON 4

"The Web"

Now You Know: It's time to wake up! Jan, Joey, and Shannon help the television audience and Skipper to do some early morning "wake up your body" stretches. All can reach up high and out - and all can even jog in their very own place! The song Jan is singing is "Good Morning Starshine", and it has a lot of nonsense words. As she teaches Skipper to say the words, the children can try it, too. After everyone has warmed up their bodies, another artist comes to visit Strawberry Square. His name is David McLeod. He helps everyone learn about another way of looking at space - to look at the negative space created by the shapes that you see. A spider web is found on the fountain, and it is filled with negative spaces. Some of the negative spaces are filled with leaves and twigs. This gives Carlita an idea for a game to play. "The Elephant Song" provides the music for a game dealing with elephants on a spider web. Lisa comments how much fun it would be to have a giant spider web, and David helps create a spider web out of twine. As the Square residents learn to braid and make the knots for the spider web, they also learn that the process of human interaction is much like how the twine comes together. People come together and work together; they are separate people, and yet when they connect together, they become something else. The song "Spin a Web" helps everyone to learn to live and work together in a positive way.

Why: An open attitude for seeing is demonstrated in this telelesson. The analogy of greeting the morning - stretching up to touch the sky - reflects a sensitive awareness of the "aesthetic" of nature. The artistic concept of positive-negative space is explored- foreground, middleground and background are implied in the activities. By becoming aware of how an artist uses space, children can feel more confident in their art experiences. They are also made aware of the fact that they are a part of space...they use space, in games and dances, and in their interaction with other living things.

Think About

1. How people can take time to create interesting spaces in their environments.

2. How people work with the elements of line, color, shape, space, form and texture to create interesting spaces.

Taking Time

* Continue to use the song "Good Morning Starshine" for your exercises. The bouncy, springy beat is good to help you get your blood flowing early in the morning - or before you have to take a test or study hard on your math! Be sure to stretch a bit before you jog in place or around the room. It also helps to stretch some more after you've exercised.

* Think about how music and the other arts provide ways for you to relate to other people. What do you do as you sing and play music that helps you learn to get along? What do you do when you're dancing and moving around the room that helps you learn to get along with others? What do you do when you are drawing and painting that helps you to get along with others?

* Have you decided to change your environment at home or at school? What are the ways you can use line, color, shape, space, form and texture to create interesting spaces? Maybe you could make a mobile to hang from the ceiling. Use many colors in new shapes that you "invent". When these shapes are hanging in your mobile, they create another shape. Look at the new shapes formed by the hanging mobile and then discover the negative spaces!

* Spider webs are some of nature's most intricate art work. See how many different ones you can find. Remember that David said spider webs can almost tell a story. (After all, look at the story that Charlotte's Web could tell!) The webs have little bits of information attached to them - a leaf or a twig that has blown into the web can be like a tiny treasure. Sometimes you can see the morning dew or frost on the tiny strands. Some webs are quite complex, others are simple. Take time to look at a spider web. Discuss the shapes and textures you see. Look through the negative spaces - what do you see?

* Make your own spider web. First try to make webs with your bodies. You can connect everyone in your class together to make a giant spider web. Don't forget to have people up high and other people down low. Think about what kinds of negative spaces you can create. You could have someone pretend to be a leaf (like Jan was) - or you could make up other things for people to be as they become part of the web. (You might get some ideas from the webs that you see.)

* Sing the "Elephant Song" and pretend to be elephants playing on the web. Choose someone to be the first elephant. He/she can move in and out of the web however they want to. At the end of the verse, he/she chooses another little elephant to come play on the web. The game can go on and on - as many elephants as you would like to have on your spider web.

* You can play the "Twister" game or the "Funny Bones" game (commercial games) to help you make negative spaces with your body.

* You can make a spider web with string - or string painting. Or you can try to make a web like David and the Strawberry Square folks have made. The first thing you need to do is to make two strong lines (or more) that will form the foundation for your web. These are best made by braiding the twine together. Have one person hold three pieces of twine very securely. Three other people can hold each of the other ends of the twine. Braiding is simply a matter of going under and then over the other pieces of twine. Once you get started, don't stop! Next, you can tie a piece of twine to the strong line, drape it across to the other line and tie it securely. Do this several times, in all directions, and you have what we call a "grid". This grid is the basic pattern of your web. Now you can use an overhead loop knot to create the spider web patterns. Be sure to tie a knot each time your piece of twine goes over one of the grid lines. (See Instructions for Construction of Strawberry Square Web/Cocoon on Pages 25-26.)

* Think about the lines that form a spider web - or the twine web that is made on Strawberry Square. The connections of these lines are like the connections between people. Everything is interconnected in unique ways - and forms a pattern that is like a community of people. Carlita says "We are separate yet connected." Look at all the different people in your classroom, in your school, or in your family. Think about the ways in which you are separate (unique) and yet connected. How do you depend on other people? How do they depend on you? How is each other person unique? How are you unique?

* Think about the words to "Spin a Web" the next time you listen to it. What are the ways you see people connected in your life? How does your family "connect" with one another? How do you connect with your friends, with other people in your life? How do you share your space?

* Add special sound effects to the song "Spin a Web." Because the song is soft and smooth, you will want to find sounds that can create the same feeling. Another thing that can help you is your imagination. How would a spider web sound if it could make sound? Maybe you could find a shimmery sound - or maybe a thin sound that seems to go on forever. Your sounds can be made on instruments that you can find in your Tune Shoppe or in the music room - they can be mouth or body sounds - or you can make your own "sounders" from things you find in your environment. (What sound does tapping your fingers on the venetian blinds make?) Some other interesting sounds you could make would be with melodic instruments. (bells, piano, organ, recorders, flutes, or kazoos). These sounds are called "tone clusters". You need several people to do this, because they are a cluster (many) of tones (sounds). Everyone makes a different tone, very close in pitch to the other sounds. This can be eery and spooky. . . but the tone clusters can also be made to sound soft and mysterious. Experiment until you have found the right sound for your tone clusters. Add the sound to "Spin a Web".

* David helps us to make a cocoon on our spider web. You can make your own cocoon for a private place to study or read. You don't have to make it out of twine like he did. You can use blankets or pieces of paper - whatever you can find that will block out the rest of the world. In nature, the purpose of a cocoon is to protect the caterpillar while it makes its metamorphosis into a butterfly. Your cocoon can protect you. You can use your private place to help you when you get frustrated or when you need some time to think. You will be different when you come out of your private place - just as the caterpillar is different when it comes out of the cocoon!

* If you build a web get inside the web and peek out through the negative spaces that are created by the twine. Now there are so many more ways to see your classroom! Find your favorite place in the web -- use <u>all</u> your senses to decide!

* Choose a section of your web (or a spider web) and notice the pattern of the twine/webbing lines. Can you draw just the part of the pattern that you like? Trace the line with your finger gently, and then put that same line on a piece of paper. You don't have to draw every line that you see - just the "road map" of the lines that you like. Try <u>moving</u> that line on the floor. Stand in one spot and make that the beginning of your line. Then begin to move in the same direction that the line you chose is moving. After you have that line "set" on the floor, and you can travel it comfortably by just walking, think of all the other ways you could move along that line. (i.e., you can hop, jump, skip, turn, slide, etc...)

Instructions for Construction
Strawberry Square Web/Cocoon

Materials: One or two "balls" of hemp baling twine (plastic twine is very difficult to handle). Lumber or other building materials as needed to construct a frame support and to hang the Web/Cocoon, if desired. Possibly padding materials for the seat areas of cocoon forms. Polymer medium or white glue.

The process for construction of a web/cocoon similar to that on the set of Strawberry Square can be broken down into several stages. Step 1: A decision needs to be made regarding the form of the piece. It is not necessary to produce a form identical to that on the set. You may have trees or fencing from which you may wish to hang the piece. A form conducive to the space available is preferable. Also, more than one cocoon form may be designed under these conditions. (Ill. #1) For interior spaces, a frame support device may also be necessary. If a frame is required, it should be completed before construction of the web/cocoon begins.

Step 2: It is necessary to produce enough lengths of braided twine to make an inner framework to support the webbing and the weight of the people who will use the web/cocoon. For each length of braiding, three equal lengths of single strand twine are cut. It is suggested that you cut these at least one foot longer than you think is necessary so that you have enough to allow for shortening due to the braiding process. Tie one end of all three lines together and have one person hold this end. Three other people take the other three ends to begin the braiding. In a May pole-like manner, these three move the strands over and under each other to produce a long braided rope. As the braiding progresses, the person holding the tied end should move forward along the rope to make sure the braiding is tight and does not get twisted. When the length is finished, the other end is tied. Depending on the plan, the lengths of this braiding will vary. In some instances, you may wish to produce a very strong central support line. This may be necessary if you design a web/cocoon with several cocoons or the support area is very wide. To produce this kind of line, make three equal lengths of triple braided lines as described above, making sure to make them at least one foot longer than necessary. Now braid all three of these together. This will give you a rope that has nine single strands of twine in it. Depending on the tensile strength of the twine you use, the strength of this kind of line is nearly excessive and therefore will be able to take a great deal of strain and abuse.

Step 3: The braided lines should be connected to form the inner framing of the web/cocoon. In tying these lines together, make sure you intertwine the single strands together in some fashion. It is suggested that you have enough lines to form the outer edges of the prismatic form you desire and some extra lines to make diagonals go across what will be the walls of the outer webbing and across the seat/s of the cocoon/s. (Ill. #2) Now the webbing portion of construction can begin. There are two ways you may proceed. First, each wall may be laid out flat on the floor or a table and the webbing can be done in each section, or you may wish to have the whole inner framing supported 'in situ' and the webbing may proceed while the framing is hanging in place. Experience has shown that to begin with a large grid across the entire area of each side of the web/cocoon is a good way to start. This grid is made of single strands of twine tied to the inner framing and connected to the opposite side of the same area to be gridded. This procedure is used in both a vertical and horizontal direction. The strands should be about six inches apart giving you a one half foot by one half foot grid throughout each area of each webbed side. (Ill. #3)

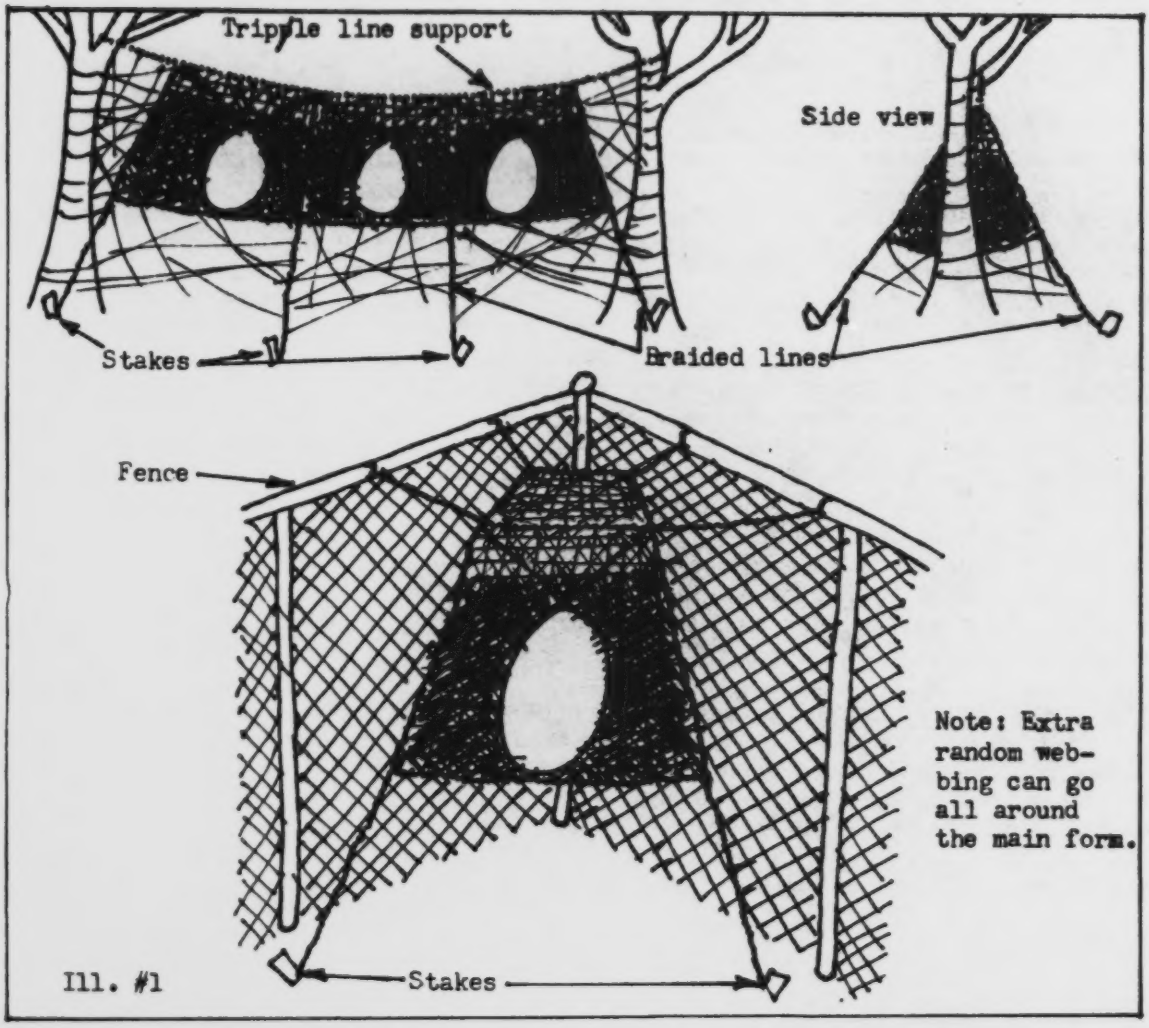
As seen in program #4, each time one line crosses over another, you make an overhand loop knot. (Ill.#4) This procedure holds everything together. As you begin to fill in the large spaces left between the lines in the grid, it will be advisable to cut long lengths of single strand twine (6') so you won't have to spend a lot of time cutting twine. If the children are assisting, you may wish to give them lines that are a little shorter (4'). By filling on the diagonal, you will create the negative shapes shown in program #4. Remember to leave an opening on one side for the entrance to any of the cocoon areas you have planned. A way to determine the proper size of these openings is to have a typical large student or one from the next higher grade level sit in the webbed area. Make the opening about 3" to 6" smaller than the height of this seated figure and about 3" to 6" wider. This will give a warm feeling to the cocoon and a nice enclosed feeling. In the areas inside the webbed prism but outside the cocoon form, you need to run lines at various angles from wall to wall. This will enhance the web-like appearance.

The next step is to web more tightly around each cocoon area. In order to make these areas stand out visually, the shapes of the negative spaces should be reduced to about one inch by one inch. Don't be impatient, as this portion of construction takes a lot of extra time and is somewhat tedious. To measure the proper height for the interior of the cocoon, add 3" to 6" to the height of the seated person you used to determine the opening to the cocoon. An interior "roof" at this height should be webbed in this tighter fashion. Don't forget to tightly web the seat of the cocoon. The more tightly this area is webbed, the more comfortable it is to sit in. Padding in the form of pillows or other soft materials may also be provided. Allow extra head room if the padding is very thick.

Finally, after you have all the webbing accomplished, you use the polymer medium to fix the knots together. Polymer medium is the basic ingredient in acrylic paints to which the coloring agent is added. It has a plastic base and dries quickly while being impermeable when cured. Polymer medium may be purchased through art supply stores, school supply stores and some paint stores. A problem with the white glue is that it is resoluble when it gets wet. Be sure not to use the white glue if you are constructing a web/cocoon for outdoors. *The polymer medium keeps the knots from slipping and stablizes the web/cocoon. A number 6 watercolor brush works well to apply the medium. *Apply the polymer medium generously to each knot.

Now, if you wish, you may embellish the exterior of your web/cocoon in any manner you like by adding pieces of cloth or colored paper, or whatever you feel appropriate. The web/cocoon should last for a long time so you may want to think of ways to make it different at different times of the year. Also, in each succeeding year you will probably want to make it change. You may even wish to expand your web/cocoon periodically. You'll be pleased you took the time to construct it.

If you have additional questions about construction of a web/cocoon, contact Instructional Television Services - Nebraska Department of Education.



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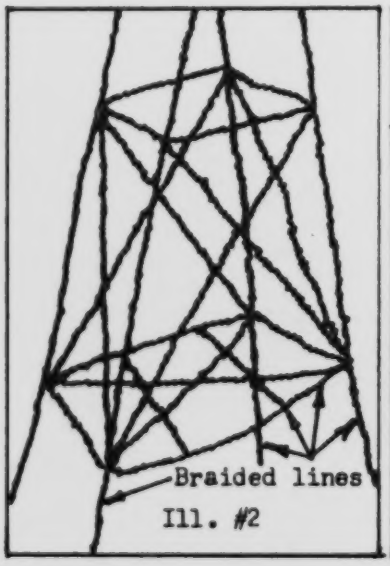

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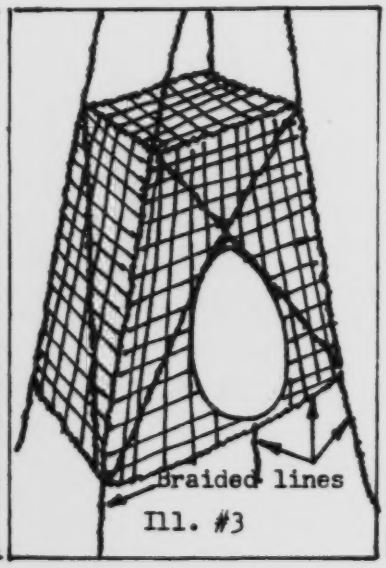

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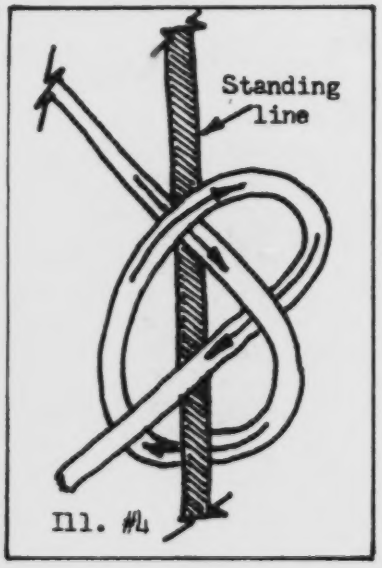


Ill. #4

LESSON 5

"Word Play"

Now You Know: Joey, Shannon and Lisa are playing a Japanese singing game, "Kagome", with several of their friends. The game must end far too soon because the children have homework to do. (Ychhh!) Bill Kloefkorn, a poet, overhears their complaints, and suggests that they do their home PLAY instead. Taking someone's spelling list, he shares some ways to play with words - like spelling the words in unusual ways, by using imagery. They also create a word web built around the word "friend". Bill proves that words are indeed magic as we sing the song "Words Are Alive". The children then put together a poem, using their word web. The poem is called "My Best Friend". Milt also completes the relief sculpture today, and he gives it the title, "The Shape of My Friends". He has some help in decision-making when he discovers a problem with the negative spaces in the sculpture. A rainbow is made for the sculpture, and the rainbow symbolizes the connections between the people of Strawberry Square. It connects their images, thus suggesting an analogy between the people and the pot of gold at the end of the rainbow. Milt sings part of "The Put-Togetherer Song" again, and then plans are made to have a celebration for its completion.

Why: As young children learn to read and write the words that they have been speaking for several years, a certain amount of frustration develops. Not only is it more difficult (eye-hand coordination makes writing a poor substitute for talking), but the printed vocabulary generally remains many years behind the spoken vocabulary. Playing with words in a variety of ways helps to develop creativity; but more importantly, it helps children understand that the power of words is in the imagination - in fantasy. Words are meaning-FULL.....full of more than the word itself.

Think About

1. How taking time with words can be fun because words are vital creations that convey meaning and can be arranged in different forms and shapes.

2. How people can create as individuals and in groups.

Taking Time

Ka-go-me, ka-go-me,
Ka-go no na-ka no to-ri wa,
I-tsu I-tsu de-ya-ru?
Yo-a-ke no ba-n ni,
Tsu-ru to Ka-me to su-bet-ta,
U-shi ro no sho-men da-a-re?

PLAYER: (SPOKEN) Who am I ?

ENGLISH TRANSLATION:
The bird in the cage, the bird in the cage
When will the bird get out of the cage?

On a dark night, toward the dawn,
The crane and the turtle misstepped.
Who is right behind you?

KAGOME COMES FROM A WORD FOR WICKER BASKET. ITS PRESENT MEANING IS A CAGE, FOR CAGES ARE OFTEN MADE OF WICKER.

Pronouce the vowels:

A = ah
E = eh
I = ee
O = oh
U = OO

IN THIS SONG THERE IS A REFERENCE TO THE CRANE AND THE TURTLE. IN JAPAN THEY ARE TRADITIONAL SYMBOLS OF LONG LIFE, AS THE CRANE IS BELIEVED TO LIVE FOR 1,000 YEARS AND THE TURTLE FOR 10,000 YEARS. THIS COMBINATION OFTEN APPEARS IN DESIGNS ON ALMOST ANY CONGRATULATORY OCCASION.

GAME RULES:

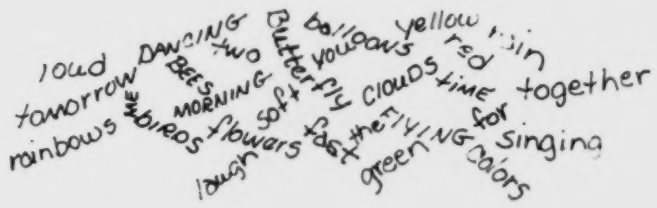
THE PLAYERS STAND IN A CIRCLE HOLDING HANDS. ONE PERSON IS "IT" AND STANDS IN THE CENTER, BLINDFOLDED OR WITH HANDS COVERING EYES. THE PLAYERS WALK OR SKIP AROUND IN THE CIRCLE WHILE THEY SING THE SONG. WHEN THE SONG ENDS THEY MUST STOP. "IT" THEN TRIES TO GUESS THE NAME OF THE CHILD STANDING DIRECTLY BEHIND HIM/HER. IF "IT" GUESSES RIGHT, THE PLAYER WHOM "IT" HAS NAMED BECOMES "IT". IF "IT" GUESSES WRONG, HE/SHE MUST BE "IT" AGAIN.

* Here's what Bill did to help us learn the words on our spelling list:

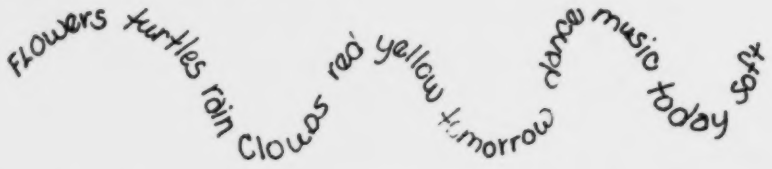
*Make the words a "happening". Say them fast, slow, loud, soft, sing it loud, sing it short... What other ways could you say your words?

*Spell the word in unusual ways. Use <u>imagery</u> like "each letter is dancing on hot pavement" or "each letter is oozing through molasses." What other images could you use that would help you spell the words in an unusual way?

*Make a word web. Place one word in the center of a piece of paper. Write any other word that comes to mind when you say your word. Make your words form a picture like a web.

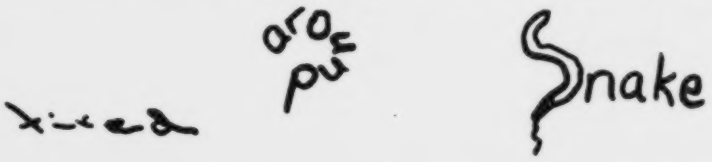


*You can also make a word chain. The process is the same, only the picture looks like a chain rather than a web.



*Some other ideas for making words come alive:

Picture your words:



*Make a word into a one-word poem. Choose an interesting word or repeat one when you hear it. It can be a poem! (Just like the word "osmosis" was in the telelesson.) A favorite one-word poem of Bill's is:

Beanbag

* Use your word web or word chain to make a poem like the children on Strawberry Square did. You can make a "together poem" with your friends or a "personal poem" by yourself. Of course, you can always alter your together poem to fit your own personal needs.

* Language is alive! Listen to the song "Words Are Alive"! Think of how you can make words "sparkle and shimmer out of your mouth or on the page". Try moving with words. It has been said that "actions speak louder than words"; movement can make words come alive. How do words "shimmer"? How can movements "shimmer"?

* The next time you listen to "Words Are Alive", try to do the scat singing with Skipper. Can you hear how he is imitating what each instrument plays? It's fun to make up words to fit the sounds, and it's even more fun to find the rhythms!

* Another way to play with words. Remember the books "The King Who Reigned" and the "Chocolate Moose"? Fred Gwynne illustrated common words and sayings, creating picture-puns. You can do it, too. For instance, why don't you illustrate the word "milk shake". (You could draw a bottle of milk shaking - or even draw a cow doing a hula!) How about illustrating a "hamburger stand". (Did you ever see a hamburger stand?) Or a "car pool". (Can you see cars swimming in a big pool?) Let your imagination go!

* Here is a poem that Bill wrote about a leaf:

THE LEAF

When the leaf falls
I fall with it.
See how
both our faces
are the color
of blush?

William Kloefkorn
©1983

Try to fall like a leaf does. It floats ever so gently down to the ground. It settles and becomes one with the earth. Perhaps the wind picks you up and twirls you about a bit before you touch the ground. Can you feel your face blush just a little? What does blush mean? The next time you are outside with the leaves, try to find a leaf that has the same blush tone as your face..

* Here is the together poem that Bill and the children wrote:

MY BEST FRIEND

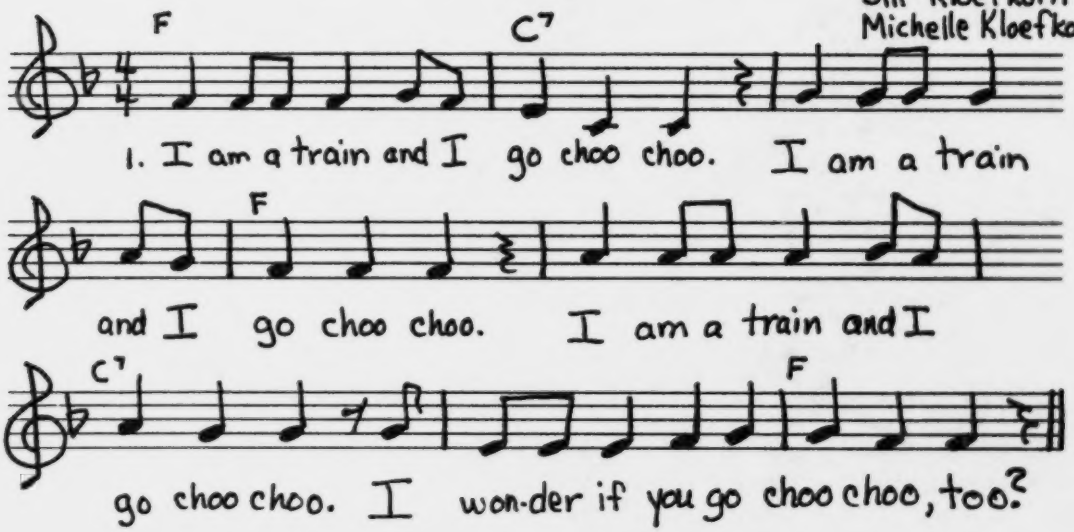
I am happy when we play
Hiding laughing silly buddies
Listening to secrets.

How would you change this poem to make it your very own personal poem? You could change just one word, or you could change all of the words. A personal poem is yours alone. You might want to say the poem out loud with Bill as he reads it for you on the tape. Think about your best friend as you say the poem. (That will help you change the poem to make it your personal poem.)

* Bill Kloefkorn and his granddaughter, three year old Michelle Kloefkorn, made up "The Two Too Song" so that they could play with words and music and rhyming sounds and movement. Can you make up new verses? The way Michelle and Bill move with their song is to make a train. They love to have lots of friends around when they make the train, because each time a new verse is added, the person who thinks up the new verse is added to the train. Pretty soon, there's a long train chugging around the house!

The Two Too Song

words & music by
Bill Kloefkorn
Michelle Kloefkorn


F
C7
1. I am a train and I go choo choo. I am a train
F
and I go choo choo. I am a train and I
C7
F
go choo choo. I won-der if you go choo choo, too?

2. I am a baby and I cry boo-hoo (etc...)
3. I am a cow and I go moo-moo (etc...)
4. I am a dancer and I wear a tu-tu (etc...)

LESSON 6

"Festival"

Now You Know: Fumiko and Bill are helping the Strawberry Square folks plan a Japanese Festival to celebrate the completion of the relief sculpture "The Shape of My Friends" by Milt Heinrich. They describe what the traditional Japanese festivals are like, and help everyone decide how to adapt the traditions to Strawberry Square. The residents discover that a procession, storytelling, music and rhythm, food, fire and dancing are important components for a Japanese festival, and plans are made to include each in the Japanese-American-Strawberry-Rainbow Festival! A dancer, Sandy Christopherson, helps plan the dance. Bill tells the stories ("The Monkey Tales" from China), and Milt and David help decorate the Square. Fumiko prepares wonderful traditional Japanese foods, and the festival is a success! The television audience will all be able to be a part of the festival when they are invited to sing the "Rainbow Song". The children can also practice how to walk in a procession when Sandy teaches about walking like royalty.

Why: Any festival is not merely a celebration, but is a history pouring into the street. The Japanese people realize that the past is not a single occurrence, but it is manufactured every day. All traditions were new once, and if they are carried on, they must coexist with later innovations and ways of life. The STRAWBERRY SQUARE festival is an example of a community of people building on traditions of old to create a unique present-day festival. The introduction of the dancer, "rounds out" the fine arts that join together to help children celebrate life with love. The festival experience involves the children in a total experience. They are involved through their intellects, their bodies, their senses, their emotions and their imaginations.

Think About

1. How people all over the world take time for festivals to celebrate special occasions or to honor special persons.

2. How festivals are colorful events with music, art, dance, plays, stories, and wonderful food.

Taking Time

* Fumiko moved away from home when she was a little girl. What is it like to move? Do you know anyone who has just moved to your neighborhood? Talk to them and find out how they feel about where they live now and where they used to live.

* Where is Japan? Look at a globe to see how far away Fumiko's home is. She does truly miss her home far across the ocean - but she has learned to be a Japanese-American, and she loves her new country. She shares the following about the importance of fire:

> According to the native religion of Japan (more primitive than Shinto), they believed in many natural phenomena. Many elements were respected as sacred--water, fire, earth, woods, and metal are the major five.
>
> Of natural events, the sun was the highest among gods. While the sun is untouchable, the fire was used as a convenient replacement.

Fire did many wonders for the primitive Japanese — some bad but more often good. Fire keeps people warm, provides light at night, helps prepare food, keeps wetness away. The key element was that fire kept ill spirits away —animals, diseases, etc.

As long as they kept fire at hand, using utmost care and respect to preserve it, good fortune, they thought, would stick with them. Thus maintaining Eternal Fire became a family tradition or at times the Key Theme of The Village Festival.

* Plan a festival for your classroom. You could celebrate everyone's birthday, a special holiday, or just celebrate Tuesday! Plan and prepare special decorations, music, foods, dances, stories, and even processionals. All subject areas can be involved in the planning.

* Sandy teaches everyone how to process for the festival. This means that when you walk, you walk like a king or a queen. Practice walking like royalty. Listen to the music, and let it help your body know how to move. Remember how Sandy asked you to stand up straight? Imagine the string that is in the center of your body, coming out of the top of your head. You can pull this string gently to help your body stand straight and tall. Have your procession move through your classroom, then into the hall! As you process, you can sing "Sing A Rainbow"! If you process in your classroom, try creating a floor pattern (like you did for the web in #4. The pattern becomes the "leader" for where to walk - just like in the game "follow the leader". As you process, imagine that you are wearing a long robe - or perhaps carrying a long, flowing banner or flag. How do those things change the way you move? As you move, think of the focus. The focus is where your attention is directed - how your head is held -where your eyes look. Keep your eyes from just staring at the floor as you move!

* There was a special blue cloth in the procession that Skipper and Jan used to create the effect of water. You can do the same thing by using a scarf, parachute, or any soft piece of cloth. See if you can make the water ripple and flow. You can also use the cloth to be a banner. Hold it high in the air and let it catch the breeze as you run.

* Sing the "Rainbow Song" again. You can sing a rainbow, can't you! Have you ever thought about listening with your eyes? People who can't hear do that every day. Our song, "Take Time", says we can touch the sky with our eyes. It is good to let our five senses work together. What would it be like if you could not see? In a book called A Rainbow for Robin, (by Marguerite Vance, published in 1966 by E. P. Dutton and Company, Inc., New York) a little blind girl describes color in her journal:

"Since this book is about me, I think you might like to know how I do feel about colors. I don't think about it very much really, but it is so simple. If someone asked you to describe green or pink or blue, what would you say? You know each color has a name, but how would you describe it? Well, I know each color has a name, too, and it is just as plain to me as it is to you. I see it in many different ways.

For instance, from as far back as I can remember, white is the cold spray of the shower, and frozen white is snow or ice. White is the feel of smooth, cool sheets on my bed, and when I read that a flower or a girl's dress is white, I know exactly what it looks like. Green is the smell of the grass when Mark cuts it. It is the feel of the leaves on the cottonwood trees in our back yard. Pink is the spicy smell of carnations, the creamy, prickly taste of winter-green candy. Oh, I

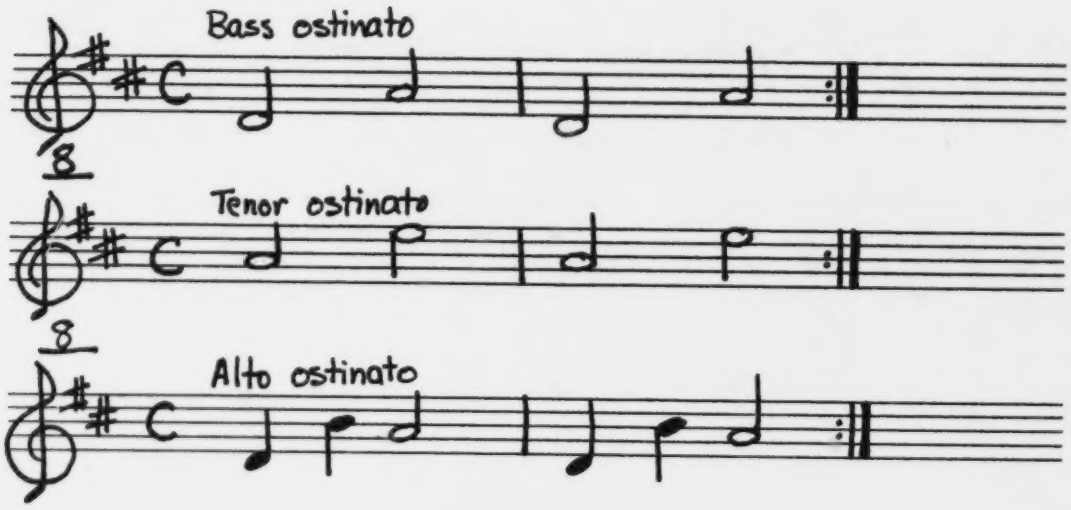
know what pink is, all right. I think my way of knowing about all the colors is just as easy and just as true and just as hard to describe as your way of knowing. That is true about so many things. After all, doesn't each of us do things a little differently than anyone else? You see, being blind is only one of those differences."

* The song book has a suggestion for a bell accompaniment for the "Sing A Rainbow" song. Notice that there are two sections for the song. . . listen carefully to know when the soprano bells play. (only in the B section of the song!)

NOTE: See next page for bell arrangement

Sing a Rainbow (suggested bell parts)

(A) section:



B section: ("Listen with your eyes . . .")

LESSON 7

"Sculpting On The Square"

Now You Know: Today a new visitor comes to Strawberry Square. His name is Dan Peragine, and he's a sculptor. He came to the Square one day when Sandy and the children were playing the Statue game. (Watch the game carefully - it's fun to play) Dan uses human bodies to sculpt a shape, and then tells the children about the kinds of things he sculpts. Everyone learns that non-objective sculpture needs imagination, as Dan and Skipper sing the song "Imagination". During the song, the residents of the Square play with the most wonderful sacks - A good activity for the television audience. Next, Dan helps everyone to use their imaginations and take a trip through their minds. We see his sculpture first in the city and then in the country. The children even become the sculpture, and use the space around them to help them make the sculpture move. The television audience is invited to move too. Just listen and watch Sandy. The best news of the day is that Dan agrees to do something to change the appearance of the old fountain. . . he will create a sculpture for it. He might use marble or he might use steel. It will take some time for him to design and build it. As Dan chips away at a marble piece, Ed and Skipper begin to think about the city and the country. Ed decides he needs to get away for awhile and go visit his family on the farm. He will take a "Sentimental Journey" home and take Joey, Shannon, and Lisa with him.

Why: The sculpture experience further enhances the interrelationship of the arts, particularly movement, music and sculpting/visual art. Sculpture and sculpting also presents an analogy between the arts and learning. There are two ways of making a three-dimensional shape in space: the additive method (working from the inside out as Dan does with steel) and the subtractive method (working from the outside in as Dan does with marble and stone). In the classroom, the child learns to perceive and to know in ways closely approximating either the subtractive or additive method of sculpting. Too often, a teacher or a parent uses the subtractive method "on" a child, molding and shaping the child as he or she wishes the child to be. The adventure of education is far more exciting through the additive approach - shaping perception and knowledge through discovery and imagination. The teacher or parent can give the child some responsibility for his or her own growth by presenting alternatives from which the child alone can choose.

Think About

1. How wonderful it is that people take time to use their imaginations and see interesting possibilities or travel anywhere they wish.

2. How exciting it is to move your body in ways that make you feel like you are a part of the environment.

Taking Time

*You saw Sandy, Skipper and the children playing one version of the statue game. How many different ways are there to play this game? Sandy used a drum to signal everyone when to change their body shape - when they should become a new sculpture. You can change the quality of the drum sound to indicate whether the statues should move quickly or slowly, sustained and smooth, or sharp and crisp. Be

sure to allow for time to hold the shape. This builds muscle control as well as providing an aesthetic sense of the body shape.

* You can do sculpture motions with sculptures you have near the school (or in the school), or you can do them with the everyday "sculptures" you see such as chairs, tables, lamps, etc. All you have to do is imagine that you are the sculpture. Use your body first to copy the shape - hold it steady so that you can feel it. First try keeping the shape as you begin to move. Then slowly begin to move more freely - keeping the basic shape. You can move the way the sculpture feels to you. A real sculpture is static - you give it energy!

* In sculpting - with bodies, stone, clay or paper - be aware of how you think as an artist. (You can begin to think like Dan does as you work!) Be aware of the lines that you are creating as you sculpt - are they smooth, jagged, straight, curved, angular. . . . have you created negative spaces in your shapes. . . are they circular, square, rectangular, triangular. . . . .? Remember, your sculpture is three dimensional - you can look at it from many different ways to discover answers to your questions.

* In the city, the environment suggested crisp, sharp movements. The angles of the buildings, the sounds and busy people were all part of that environment. This quality of movement is called percussive. In the country, the environment suggested smooth and flowing movement. This quality of movement is called sustained. Find some music that you like. First, just listen to the beat. Then move with percussive movements to that beat. Next, just listen to the melody and all the harmonies that are being played. Can you find sustained, flowing sounds? Move with a sustained quality of movement as you listen. Then improvise a dance by using both the sustained and percussive movements. Part of your body might be doing sustained movements while another part is doing percussive movements. Or you may choose to alternate between the two qualities of movement. Another important thing you can include is silence - no movement at all for a short amount of time.

* Pretend you are a piece of clay. "Sculpt out" your body shape. Try this with a partner, too. Remember how clay feels, and how you have to pat and gently squeeze the clay to shape it into the design you want. After you have the shape you like, "paint" it - using your fingers as a paint brush. (This is a gentle, non-threatening way to encourage touching.)

* Listening to the sounds of Dan chipping his marble. (CASSETTE TAPE) Dan thinks the sound is peaceful and restful. Close your eyes as you listen, and see if you can feel restful. Another time you listen to the chipping sounds, you could try to add your own rhythms to the steady beat that the chipping creates. The sounds you make cannot be too loud, or you won't be able to hear the chipping! If you work with more than one person, you can create many different rhythms.

* Dan agrees to barter for the fountain sculpture. This means that he is going to spend the time, talent and energy to create a sculpture in exchange for a rent-free place to work. What kinds of bartering have you heard about? In the old days, a person might pay their doctor bill with a chicken - or with a dozen eggs. Today, people are trying to barter again. Look in the classified section of a newspaper. Do you see any advertisements for people wanting to exchange services? One man will repair your roof if you will wash and wax his car. . . .What kinds of things can you barter? You could read a story to your little sister if she agrees to help you clean your room. . . . .Do some brainstorming with your friends to decide how you can barter.

* Compare and contrast country environment with city environment. Do not judge which is best - just see how many aspects of each that you can name, then compare/contrast. (USE INFORMATION FROM NEBRASKA ITV NEIGHBORHOODS) - lessons 6 and 10. Be creative and use all the five senses to better understand each environment.

* The song "Imagination" is like brainstorming inside your mind. As you sing the song with Skipper and Dan, you can begin to stretch your own imagination. Make up new words to the song! How do you use your imagination in math. . . .in science. . . .in reading. . . .Your imagination is important no matter what you are learning!

* The song "Sentimental Journey" is from the "big band" era. Maybe your mother and father remember the song, but certainly your grandparents will remember! They'd love to sing it along with you - and you can help them remember the words, just in case they forget. Think about the music you like to listen to now on the radio. This music will be history some day. In fact, if you have grandchildren, you just might want to sing one of the songs for them. What other things will you remember about this time in your life? What kind of cars do people drive? What is the style of clothing? What are the houses like? Bill Kloefkorn has written a wonderful collection of poetry about the houses that he lived in while he was growing up - Houses and Beyond ©1982. You might enjoy reading them aloud to your family.

* As you listen and sing "Sentimental Journey", you will probably feel like swaying to the music. This music was sometimes called "swing" music. How many different ways can you swing to this music?

LESSON 8

"Orion"

Now You Know: Invite the children to sing along with the country blues arrangement of "Take Time" as they watch Ed, Joey, Shannon and Lisa drive to the farm to visit Ed's family. Grandpa Jake, Grandma Ruth and Aunt Millie (Ed's father, mother and sister) have planned a lively barn dance as a welcome. It's just like the celebrations seen on STRAWBERRY SQUARE - with music, dancing, food, decorations and lots of people! Shannon, Joey, and Lisa get to meet many of the friends that Ed had when he was a little boy. They also meet some new friends. Debbie Greenblatt is the fiddle player for the band, and she does a special song just for Ed: "Boil Them Cabbage Down". Everyone can sing along on the chorus! Grandpa Jake teaches a dance, which is easy to learn if you watch carefully. Ed and the children leave the party early so that Ed can share a very special private place he had when he was a little boy. They all do just what Ed used to do - look up at the stars and dream. They also see the constellation "Orion" and sing a song for him.

Why: The residents of STRAWBERRY SQUARE have been taking time within their own home environment. Now they begin to stretch - to further develop sensory awareness and perception. This episode is the first in a series of three designed to extend the sensory awareness to combine sight, hearing, smelling, tasting, touching and moving as children are encouraged to interact with the simple yet profound ingredients of life.

Think About:

1. How important it is for people to take time to enjoy their family and friends.

2. How people can never really leave home.

Taking Time

* Something new! Now you can hear the theme song for STRAWBERRY SQUARE II, "Take Time", sung in a country blues style. Listen again. Do you hear that Skipper is not singing the song? This is a different arrangement of "Take Time". Listen to the original arrangement of the theme. What instruments are playing the song? (violins, flutes, ...) Now listen to the country blues arrangement again. What instruments are playing the accompaniment? (guitar, . . .) Listen again and decide: is the TEMPO fast or slow? Is the TEXTURE thick or thin? (in the original arrangement, there are many instruments playing. The texture is thick) What is happening to the RHYTHM in the country blues arrangement? Can you describe it? It might help if you think about images in your mind's eye. (That's your imagination. . . .remember last week?) What do you see when you hear the country blues arrangement?

* The barn dance is a festival - a celebration - just like those we've planned on STRAWBERRY SQUARE. What are the things that happen at a celebration? What are the important ingredients? (food, people, music, dance, decorations, costumes, ATTITUDE/FEELING) Talk about the celebration that you saw. Were there any elements that you missed?

* There are some songs by Debbie Greenblatt's band on your audio tape. "Ragtime Annie," "Big Wheel" "Soldier's Joy". Could you make up a special country dance to go with those songs? Another idea is to just keep the steady beat. Play the music. See how many ways you can keep the steady beat - how many different parts of your body can keep the steady beat? Are there instruments that sound good with the music? These instruments could help you keep the steady beat, or you could use them to make up rhythms that fit with the music.

Special for the Teacher:

* Another steady beat activity (for the teacher): Play one of the country songs on the audio tape. Ask the children to find a part of their body that will bend (joints, etc.) They can bend this joint (like the knee) to the steady beat. When you signal with the triangle, they should switch, and begin to keep the steady beat by bending another part of their body (like the elbow). If you strike the triangle twice, they should bend two body parts. (three - three, etc.) Each time you strike the triangle (one, two or three times) they should change body parts. The music will "inspire" the body movements to fit the musical style - naturally. This will help the children understand the phenomenon of STYLE. Prove it to yourself. Play the original version of "Take Time" and then the country blues version. The movement instructions remain the same; however, the movements themselves will have a different quality. This is because of the phenomenon of STYLE.

* Here are the dance directions for "Boil Them Cabbage Down". Face your partner.

VERSE: slide skip/gallop to the left (4 counts)
slide skip/gallop to the right (4 counts)
slide skip to the left (4 counts)
slide skip to the right (4 counts)

REFRAIN: stand and sing the words, facing your partner.
clap your partner's hands on the words "down, down"
and again on the words "brown, brown"
circle with your partner as you sing "The only words I ever did learn is boil them cabbage down"
(to circle: hold both hands as you face your partner, and circle once around)

(You can also listen to Grandpa Jake give the instructions on the cassette tape!)

* Ed shares a very special place with Joey, Shannon and Lisa. Do you have a special, private place? Don't tell anyone else. . . .just think about your place. Why do you go there? Picture it in your mind's eye. Even when you're not there, it can make you feel peaceful if you just picture it in your mind's eye. Each of us has a private place - and it will always be important - so don't lose yours!

* Ask some of the adults in your life if they have a special/private place. They might share with you like Ed did. . . .his private place when he was a child. . . . but they might want to keep it a secret. That's O.K., too - we all have secrets.

* At night, Ed could watch the stars in his private place. Because he lived in the country, he didn't have the lights of the city to blot out the stars. There is a special magic in the night - the darkness of the night. Even if you live in a city, take time to go outside at night and look up at the stars. If your family doesn't want you to be out alone at night, ask someone to join you! It's really special to share the beauty of the night. There's a good book that can help you identify the constellations and

planets that you can see (NIGHT SKY BOOK. . .one of the "Brown Paper School" books.) But if you don't want to know the names of the stars, that's O.K. They're still there. . . . .in the sky. . . .for you to see.

* Listen to the song "Orion". The man who wrote the lyrics (words) is concerned about the world - the environment. He remembers how it was when he was a child-(in the middle section of the song, the "B" section); then he wonders about the future in the last section of the song (musically the repeat of the "A" section, with new words). . . .what will happen if the world gets too crowded?

* What do you know about your family traditions? Does your Grandmother get some special plates down from the top shelf of the cupboard for a special family dinner? Or how about the things your family does when they get together - like having a softball game on the lawn, singing certain songs, telling stories, fixing special foods, or even hanging the same decorations year after year. These are called traditions - things your mother and father did as children, and their mothers and fathers before them. Some old traditions may be very much alive in your family. (Sometimes no one knows why a certain thing is done just a certain way - it's just that it's always been done that way!) Other traditions might be forgotten. . . . . but, if you ask, some of the older folks in your life might be able to find them. . . . .buried deep in their memories. See what you can discover about your family traditions - and keep them alive!

LESSON 9

"Farm Sense"

Now You Know: At the beginning of the lesson we see lots of action on STRAWBERRY SQUARE - both inside and outside the old theatre. Skipper, Jan, Milt, David, Bill and Sandy are beginning to clean it out so that it can become an arts center. All the junk seen will be sold at a giant garage sale - a "STRAWBERRY SQUARE SALE" will be coming soon. Back on the farm the children spend a day exploring the environment with all of their five senses. They use their ears, as Skipper helped them learn to do; their eyes, as Milt taught them; their bodies, as Sandy taught them. They even play with words, as Bill taught them. Their bodies get especially involved as they visit the big machinery on the farm. The television audience can try to move with the machines - encourage the use of imagination. When the children get back to the house, it's time for supper. (Wouldn't it be nice to eat Grandma Ruth's wonderful home-cooked meal with more than imagination?!) After supper, a song is in order - "Grandma's Feather Bed". Everyone can sing along. After snuggling down deep into Grandma's feather bed, Joey has a dream about his day on the farm.

Why: Children do not often have the opportunity to see modern dance performed especially for them. In "Farm Sense" they see an interpretation of the entire farm visit in creative movement. They see talented young dancers create and perform with a familiar event as the inspiration. They also are given a chance to participate in another type of creation - movement. Again, the creation uses a familiar event and sight as inspiration. Awareness that creativity has no "right" answer is important. This episode has experiences for all the senses, but perhaps more for kinesthetic awareness. The kinesthetic sense is strengthened as children become aware of and involved in the movement and motion around them.

Think About:

1. How the world can practically jump right through our senses if we take time to allow it to happen.

2. How often our mind refuses to shut down when we have had an exciting or important time. Frequently people dream and restructure experiences in new ways.

Taking Time

* There is a hint of things to come in the telelesson. The old theatre is going to become an arts center. . . . a place where artists can work and display their creations. But now it's just a matter of cleaning out the old and rearranging the space to create something new. Perhaps there is a space in your home or the classroom that could use the same kind of treatment. Do something constructive with the old! We're having a "Square Sale". You could have a sale, too. Or give discarded items to a charitable organization. Now - what can this new space become? A reading corner? A private place? A garden? Use your imagination - what do you see in your mind's eye?

* Remember singing "Mud Mud Mud"? (STRAWBERRY SQUARE I, Lessons #28 and 29) The earth around the pump gets to be mud quite often. After all, it's just water and

dirt that makes mud. Some day you might just want to finger paint with mud. . .or why not toe paint with mud. Of course, you'll need a hose to wash off your feet when you're all through.

* TASTE. There are many different kinds of water - believe it or not. Think about when you have traveled to visit someone in another city. Or - the next time you do travel, think about the taste of the water in the new place. In case your taste buds have a poor memory, you can take along a small jar of your "home" water to compare to the "new" water. Also try distilled water, soda water, mineral water.....and well water! Each well has a different taste. Where does the water under the ground (in the well) come from? How can you find out? What makes it taste different?

* Make one day a sensory day. . . .use the day to experience everything you can with all the five senses. . . . .And you could even add to the sense of touch by moving. Movement is the kinesthetic sense. It takes some time to get in touch with this sense if you're a grown up person. But children move all the time. . . . .they know the kinesthetic sense as a dear friend. Give them the chance to experience it!

* When Joey, Shannon and Lisa taste un-cooked corn for the first time, they begin to play with words. (Just like Bill was doing in Lesson #5) Here is their poem:

Krinky, krinky, rickle snickle
Cruch, munch, corni-bedickle.
Yellowy, smellowy, snuffery snoot
Lickery, flickery, flarnigy, floot!

These are nonsense words. . . .they are onomonopoetic. . . . .meaning they sound like what they represent. (like the sound of a bee is written buzzzzzzz) Play with onomonopoetic words. . . . they are of your own creation! There are no "right" answers. . . .just lots of delicious sounds!

When you say the "Krinky" chant, "play" with the words. Say it fast; say it slow. (TEMPO) Say it loud; say it soft. (DYNAMICS) Say it jerky; say it smooth. (RHYTHM) Have lots of people say it; have only one person say it. (TEXTURE) Or try some emotion words: say it sad - happy - angry - afraid -surprised - bored.

* Listen to the sounds on the cassette tape. These sounds were made at the farm. How many can you recognize? Listen to the sounds in your classroom environment - in your home environment - in the city - How many of these sounds can you recognize without having to see what is making the sound? If you have a tape recorder, make your own tape of sounds you have at home or in a place that you like. Share your tape with someone else, and see if he or she can recognize the sounds.

* Farm machinery is an inspiration for movement, if you look carefully at all the moving parts. (Of course, you have to be careful, too!!) Other machinery can suggest movement. Look for movements that your body can imitate. . .circular movement, jagged movement, smooth movement, travelling movement. Electronic music of various kinds is fun to use with machinery movements. You can also make your own electronic sounds. If you have a variable speed tape recorder, you can record sounds at a slow speed and play them back at a fast speed. . . . .what a difference! Try all kinds of sounds - popping corn, walking on gravel, chewing, or even the sounds your stomach makes when it's hungry! When you use a microphone to amplify the sound, the sound changes. . . .and then when you alter the TEMPO. . .the sound really changes. After you have a collection of unique sounds, create movement to accompany these sounds. (You also can write a story!)

* Make your own body machine. One person can do this, but it is lots of fun to have more people involved. Start with one person who is making a machine-like movement (it can be percussive or sustained). Like a machine, the movement is repetitive, it happens over and over. You can also have sounds that will fit the movement. You can make them with body sounds, or with any sounds you can find in your environment. Try to make these sounds "fit" the movement you make. Then another person "attaches" to the first person. . . . .becomes another moving part in the machine. This continues until the machine is finished. Wow! Your machine might be something that everyone can recognize (like a clock or a cement mixer. . . .especially if you plan carefully) Or. . . .your machine might be something that you invented - like a plinkerynookenbet.

* After supper is a time to visit. Try it tonight! Just sit around the table and talk to your family. Sometimes people don't think they have enough time to just visit. You can help them learn to take time - by being an example. Good luck!

* "Grandma's Feather Bed" is really a tall tale, isn't it? Listen to the words of the refrain (chorus) again. Imagine a bed nine feet high and six feet wide; now imagine eight kids and four hound dogs and a pig! Oh my, that's a bed-full! Can you create another tall tale? All you have to do is stretch the truth a little.

* A feather bed is made of goose-down. What is "down"? Have everyone in your class bring in a pillow from home. . . .see how many different kinds there are. Maybe, just maybe someone has a down pillow, so you can feel the difference! (There are also down coats for you to squeeze.) Another item that is often made of down is a comforter. Now that's a real treat to sleep under! Some other words in the song that might be a mystery to you are about the bed - it "took a whole bolt of cloth for the tick" - You could look those words up in a dictionary, but it's a lot more fun to ask your grandparents!

* Joey had a dream while he was sleeping in the feather bed. You can listen to the music for his dream again. Close your eyes. Now look through your mind's eye and visualize your own dream interpretation of the visit to the farm. The next time you listen to the music, you might want to create your own dream in actions. . . .or in a painting. . . .or a play. . . .or a story. . . .or a sculpture. Remember, a dream has things about it that can't (and don't have to) be explained!

LESSON 10

"Country Critters"

Now You Know: The day begins with an early morning breakfast. The viewer has the chance to take time to enjoy the beautiful sights and sounds in the kitchen. Imagine the smells, tastes and textures. Encourage the children to sing "Sunshine On My Shoulders" as they watch. After breakfast, Ed and the children go down to the barn to see the animals. (Ask the children to imagine milking a goat, feeding chickens, and petting pigs! Joey, Lisa and Shannon get to do all these things. They even bring a bit of the Strawberry Square "rhythm and music" to the farm as they sing "In My Dear Old Southern Home" (The children can sing with the chickens on the chorus) and "The Pig" (They can try this one, too -with a funny voice). All in all, these three days on the farm have been a very special treat for Ed, Joey, Shannon, and Lisa.

Why: Research has shown that animals are of great interest to children. The focus of this telelesson provides a multi-sensory approach to farm animals. By participating in this experience the children have the opportunity to stretch. . . to further develop sensory awareness and perception. This episode concludes a series of three designed to extend the sensory awareness to combine sight, hearing, smelling, tasting, touching, and moving as children are encouraged to interact with the simple yet profound ingredients of life.

Think About

1. How the world can practically jump right through our senses if we take the time to allow that to happen.

2. How animals stimulate all of our senses and help us to get in touch with ourselves as human beings.

Taking Time

* Remember how Milt helped us to discover the difference between looking and seeing? Try it tomorrow morning in your own kitchen. Take time to just look at the simple, everyday things. . . How does sunlight and shadow make these things look different? You don't have to find words to describe what you see - just take time to look. You might even want to use your view-finder again to help you focus on a particular shape or texture.

* You can also experience your kitchen with the other four senses. Take time to experience something with each of your senses tomorrow morning.

* Listen to the song "Sunshine on My Shoulders". Try not to do anything but listen and daydream while the music is playing. Each time you listen to the song, you can find something new in your mind's eye. Then spend some time in the sunshine. . . remember how we sang "Let The Sunshine In" in Lesson #4? Let it in to your eyes - your ears - your hair - your fingers. . . The song says "sunshine almost always makes me high." Does sunshine make you feel good?

* The song "My Dear Old Southern Home" is about remembering how things used to be. Ed and his sister Millie have a great time singing about the "good old days"! They

also have a great time cackling like chickens during the chorus. The style of singing during the chorus is called a "yodel". Maybe you know someone who could yodel for you. . . not just like a chicken.

* Another song to have fun with is "The Pig". Grandpa Jake certainly has a low voice. But listen how he can change it. Can you change your voice? Try to sing the song like many different characters - make your voice fit your character. You could even ask your friends to make pig sounds for musical accompaniment as you sing!

* Listen to the sounds of the animals on the cassette tape. How many of these animals do you recognize? If you have a pet at home, make a tape recording of all the sounds it can make. (Remember, don't hurt your pet just to get it to make a sound!) This may take some time, because animals don't make noise all the time. Share your pet's sounds with someone else. Does anyone have a bird that sings? Or a rabbit that crunches carrots?

* Choose an animal that you know. (Your pet, your neighbor's pet, a classroom pet, or even a wild animal that you see frequently.) Use your five senses to explore this animal - you need to take time to do this! Try to draw a picture of the animal as you see it. . . not like a camera would take a picture of it. Now try to move like your animal moves. After you have several different movements that you can do, give your animal a voice! If it could talk, how would it sound? What would it say? What would it say to the chair? To the floor? To the humans? Richard Adams gives a dog lots of words to say in the book The Plague Dogs. The dog is telling his dog friend about watching his master:

> ". . . he used to go to a room where there was water and cover his face with sort of sweet-smelling, white stuff and then take it all off again. There was no sense in it, but I used to come too, and sit on the floor, and he used to talk to me all the time. I thought I ought to keep an eye on him. One of the best things about having a master is that half the time you've no idea what he's doing or why, but you know he's very kind and wise and you're part of it and he values you, and that makes you feel important and happy."

What was the dog's master doing?

Tape record the dialogue you create so you won't forget it. Pick out the parts you like and write them down - like a story. You can use your pictures to illustrate your story. You could also create a Sound Story for your animal. Choose sounds that make you think of the animal, and then organize these sounds so that they almost tell a story - so that they have a beginning, a middle, and an end.

* Pretend you are in the car with Ed - going home after your visit to his farm. What would you be thinking? Use your mind's eye again to see all the places you've been. How do you feel - don't say it, just think about it. Are you sad to leave the farm and all your new friends? Are you happy to be coming back home?

LESSON 11

"Can You Remember?"

Now You Know: Have you ever had a most wonderful thing happen to you and you just didn't know how to explain it to someone else because you were afraid they just wouldn't understand? Well, that's what has happened to Joey and Shannon. Lisa tried to express herself by writing a poem called "And I Remember". It is a wonderful poem, and Joey and Shannon wish they could learn to share their feelings, too. ("I Wish") Lisa shares her poem with Bill, and then he helps all the children find ways to share with words. He encourages them to keep a journal, and even shares from his own journal. Keeping a journal is one way to make certain that you remember the important things in your life. The song "Can You Remember" reminds us of some very special things that just might have happened to us. David shares another way to keep a journal - without words. His sketch book is filled with drawings of things that he finds important in his life. He shows the children non-objective representations of events and feelings. This type of visual art can provide a very personal point of view.

Why: From Mr. God, This is Anna: "Books and writing have a much more exciting aspect to them than merely being the machinery for telling stories. . .writing. . . a portable memory. . .a means of exchanging information." Keeping a journal can enhance the magic of words as well as the magic of life. Trying to represent events and/or feelings is a two-fold process. The artist, in doing the work, is concerned with and involved in the job of interpreting, translating or capturing the subject. After the artist is finished, the hope is that others will understand what the artist was doing, understand his/her interpretation, his/her translation. The arts are a most accessible form of communication, albeit a rather subjective form. Non-representational art does not provide a "replica" of an event or feeling. . . the eyes and ears - the senses - can investigate such a work creatively. Young children do not need to be held to objective art experiences. They need to exercise their senses and creativity with both the new and unusual as well as the "old and traditional" forms of artistic expression. We all are continually in search of new forms of communication.

Think About

1. How people can take time to reach within themselves and through the power of the arts reveal their feelings and thoughts about anything.

2. How artists record their thoughts or impressions in some fashion so that they can be recalled and used in creative ways when time permits.

Taking Time

* Here is Lisa's poem:

And I Remember

To Take Time
To reach out and touch
and be touched
By the stars, the sounds

and the love
Love from the earth and sky
And from all those who are wrapped gently between.
My heart traveled miles
And visited the sunshine
It touched the soft muzzle of a foal
My heart felt the softness
the warm breath of new life
And I remember
Touching my memories gently, that feeling to save.

Lisa's poem is personal - it speaks from her heart. She is willing to share it, so it is not private. Are there things in your life that are personal? Private?

* Sing the song "I Wish" with the audio tape. The music seems to gently bob and sway and carry you right along. You can move as you sing. The words of the song (lyrics) talk about all of the arts - visual art, language art, music, dance. . . all of the arts flow from the heart - a language of feelings.

* The next time you sing the song "I Wish", think about the things that you wish. Try to write some new words for the song, using your ideas about wishing. Can you fit your words into the rhythm of the song?

* As a result of the visit to the farm, Joey, Shannon, Lisa and Ed are trying to find a way to "represent" their experience. Because they want to project their feelings outward, they begin to search through the arts to find ways to do this. In any art there needs to be a good deal of play. As you play, you begin to get a feel for the art form. You also begin to develop technique. You may or may not create a final product. Sometimes something comes from play, but you'll never know until you try. Most of the follow-through activities in this guide involve play.

* Make your body into a rock - just roll yourself up into a tight little ball and pretend you are a rock. Now ask someone to read this poem to you.

THE ROCK

I am the rock
you lift
to look at

Turn me slowly
in the palm
of your hand.

Talk to me.

I am hard
as knuckles
on the outside.

On the inside
I am
listening.

Willaim Kloefkorn
©1983

Were you listening to the poem? Then you're just like the rock!! Sometimes people are like the rock. . . they may seem to be hard and cold on the outside (as you look at them), but inside they are listening. Do you know someone like that? It feels good to get to know more about a person than what you see on the outside. It takes time to get to know what a person is like on the inside!

* Here is Bill's "lazy" poem:

LAZYBUG

The lazybug hit me.
My head tells my feet
to get up and go,
but my feet are sound asleep.
(If you listen closely,
you can hear them snoring!)
I yawn. I stretch.
My eyes fill with warm water.
I think of myself stretched out
upon a sandy beach,
sipping a Pepsi.
Work is a four-letter word.
I have just exactly
enough strength left
to put a period
at the very end
of this lazy
crazy
poem.

—William Kloefkorn
© 1983

What things make you feel lazy? Be sure you find some time each day to feel lazy - it's good for you!

* There is a game that we have played on Strawberry Square many times. Shannon asked you to play it during the song "I Wish". It is called "The Mirror". With this game, you need a partner. One person is like the mirror - he or she will reflect the image of another person. The other person is just himself/herself, and begins to make slow, sustained movements for the mirror to reflect (or copy, exactly at the same time. . . not an echo!) Play this game in silence first, and let your movements (when you are the leader) come from your imagination. The next time you play the game, play some music while you move. Now your movements will come from the music and from your imagination. Try many different styles of music - choose songs you have been singing on Strawberry Square, or any other music you have. The different styles of music will help you "invent" many different kinds of movements to mirror.

* Bill suggests that the children keep a journal. A diary suggests that you write in it every day - a journal is more something you can turn to at any time, frequently or seldom, but it is always there for you to write - for you to spend time with your journal. The journal is private; it is for your own eyes. It doesn't mean anything to anyone else. Sometime you may want to take portions of your journal and make it for other people to read. It will always remain personal, but if you share it, it is no longer private. If the teacher "requires" children to keep a journal, it must be done with great care. If the journal becomes an "assignment", then the whole point is missed. However, it does take time to get acquainted with the technique of writing in a journal, and being required to do it will help. The important thing is that a journal is indeed private - it is not something to be graded. Perhaps you could ask the children to write a letter to you occasionally. The letter could be based on entries in their journal. A letter requires a response (personal) from the teacher - not evaluation.

* Did you notice that Shannon now has braces on her teeth? Do you know anyone with braces on their teeth? Ask them what it feels like to have those wires on their teeth. Try to imagine yourself in braces. . . imagine how the wires feel to your tongue - to your lips - to your teeth.

Special for the Teacher:

* The song "Can You Remember" can help children begin a journal - or think of things to write about. The lyrics use the sense of touch and sight and sound -maybe the sense can be the beginning of your journal.

* Be a collector of words! You can keep these words in your journal, and they don't have to be in sentences. Just write down words that you like - you might like the sounds you make to say the word, or you might just like writing the letters - or maybe it means something that you think is important. These can be like the one-word poem "Osmosis" and "Beanbag" (lesson #5). Play with these words like you did before - saying them in many different ways, writing them in many different ways, making a word chain, or even writing a poem! Words are alive!

* In her book, If You're Trying to Teach Kids How to Write, You've Gotta Have This Book, Marge Frank cautions teachers that the tools of writing are not the writing. As children begin to write, it is important to remember that the mechanical tools are necessary for effective writing, but, by themselves, they do not COMMUNICATE. The message is of primary importance; the structure and grammar and spelling are aides to make the message clear. If the child knows that his or her writing will be evaluated with heavy emphasis on mechanics and spelling, he or she will:

use only words whose spelling is certain
keep sentences simple to avoid making mistakes
avoid any unusual punctuation situations
stick to ordinary structure

(Marge Frank: "All of which adds up to NO risk, NO stretching, LITTLE growth, and even LESS excitement or discovery.")

* David is keeping a different kind of journal. His is sometimes called a sketchbook. A person who keeps a sketchbook does much the same thing that someone who is keeping a journal does. These are simply forms of representing/interpreting/recalling events that happen - feelings that can be expressed. It is not unusual for people to combine these ideas . . . using both arts to communicate.

* You could keep a sketchbook of your own drawings and pictures to help you remember. Your pictures don't have to be perfect - just like your journal doesn't have to be perfect. Just draw what you like - the more you draw, the easier it will become! Many people keep "scrapbooks" of things to help them remember, too. They keep little things like ticket stubs (to remember a special movie or program), or feathers and bones, or photographs. Maybe you could start your own scrapbook. You can put anything you want in it - especially the poems you write, or a favorite song, or your best math paper! The things you keep to help you remember important events in your life are called "memorabilia". Ask your parents or grandparents if they have any memorabilia. When they show you what they have kept, they might even tell you the story behind what you see. . . where they got it, what they were doing, . . . it can be an adventure for you!

LESSON 12

"Sounds Abound"

Now You Know: David continues his ideas about non-objective visual art by helping the children and Ed use lines and color to represent their feelings and describe the events from their farm visit. Two other visitors to the Square (Tony and Joey Gulizia) give some ideas about how sounds can be used to describe events and feelings. A search for sounds with the song "Find the Right Sound" is quite an event. After all the sounds have been found, pictures are used to help organize a Sound Piece about the farm visit. The piece is played two ways - version one is by the residents of Strawberry Square; version two is played by Tony and Joey Gulizia.

Why: Playing with sounds is how a baby learns to speak. Playing with sounds is how a "beginner" learns about music. The telelesson provides a number of ways to experiment with sound: vocal sounds, traditional classroom instrument sounds, ethnic instrument sounds, body sounds, and environmental sounds; it also demonstrates the use of non-traditional notation methods. (Introducing children to another form of symbolic decoding.)

Think About

1. How much fun it is to take time to play around with the elements of the arts in creating an original composition.

2. How you can organize the elements of music into a special form for a composition and then change the composition by changing one or more of the elements.

Taking Time

* David has helped us to do what is called "non-objective" art. This is visual art that does not intend to be an exact replica of what it represents. The artist always has the opportunity to interpret what he/she sees through the artistic creation. However, in this type of art, the interpretation comes from emotions. The art work is emotional, because you draw what you feel rather than what you see . Try it for yourself. Think of something you did yesterday or today that was very significant. You are not going to try to draw the exact, particular thing or event. Get a piece of paper and choose a color. (Pen, crayon, paint) Just take the first color that comes to your mind. Place the point or brush on your paper and begin to make a line. Now, lines can be smooth or jagged; they can be wide or narrow, short or long; they can be straight or curved or angular. Let your line begin, and let it do whatever you feel. When lines intersect with one another, shapes begin to form. Don't try to make a particular shape - just let your line "go". Remember, this is still the "playing around" stage of creativity. If you feel like changing colors, do it! Think about percussive and sustained movement. . . your lines can do the same thing that your body can. Let your mind's eye (your inside eye) work with your outside eye to answer the question "What kind of a line would describe a . . . .?" Let your inside feelings help you draw an outside picture.

* We have seen Milt's sculpture "The Shape of My Friends" many times. In this telelesson, we get to hear the sculpture, thanks to Joey Gulizia. Maybe you would

like to hear what your classroom sounds like. Take time to explore the room. If you use mallets, be sure you take into consideration the fragility of some items in the room. The possibilities are unlimited!

* After you've played with sounds you can make yourself, you'll be close to becoming expert at what is called "sound effects". It might be fun to present a radio drama, and create all the sound effects yourself. If you write your own play, you can make sure that there is plenty of variety in action - which means plenty of variety in sound effects!

* How many different sounds can you make with a piece of paper? How many different sounds can you make with a shoe - with a banana - with a pencil. . . . You'll become a "sound inventor!"

* The song "Find the Right Sound" takes us on a sound search. You have already been on a sound search of your classroom. But have you tried everything? Musical instruments can make so many different sounds. You can play them the way they're "supposed" to be played. . . or you can invent an entirely new way to play them. You can make a musical instrument that no one has ever seen before. That's all a musical instrument is. . . something that will make a sound. . . a sound you can organize.

* Remember the barn dance? There were so many sounds and sights there. During the song "Find the Right Sound", Ed and the children begin to sing of the fun they had. The words really move along quickly, don't they? Instead of just making sounds, the folks on Strawberry Square kick up their heels a bit. Try some of the things they did as you listen and sing. The stomp-clap is easy -just stomp your foot on counts 1 and 3, clap your hands on counts 2 and 4; the do-si-do is done with a partner - fold your arms in front of yourself and then step lightly around your partner, keeping your backs to each other; you can also swing your partner - just hook your right elbows together and then step lightly around in a circle (after 8 counts, switch elbows and step lightly around in the opposite direction!). Skipper and Jan do a clogging step to this music. Clogging is difficult to describe. If you know of someone in your community or school who can clog, ask them to come teach you. If not, just try this: let your arms hang loosely at your sides, and keep your upper body fairly quiet; your feet move with the beat of the music - almost like a tap dance, stepping and shuffling.

* Inside the Tune Shoppe, Joey and Ed search for the star sounds and the sunshine sounds. Listen to the tape again, and you will notice that they each choose "ringing" instruments to make their sounds. Find as many ringing instruments as you can, and try playing them in different ways to make them ring in different ways. You can also make a wind chime like Joey Gulizia's! If everyone would bring old keys from home (you know, like the ones that are in drawers, boxes, and other hidden places, and no one remembers what they unlock), you could hang them on a wire and use a mallet or your fingers to brush from one end of the wire to the other. The keys will vibrate against each other and make a lovely ringing sound!

* Listen to the tape of "Find the Right Sound", recorded without the sounds made on Strawberry Square (Version 2). During the silent places, make your own sounds. Remember, they can be body or mouth sounds, environmental sounds (things in your environment), or they can be instruments you find in Skipper's Tune Shoppe or instruments that you invent and make! You can do this by yourself in the Take Time Corner, or you can work with a small group of people. The whole class can do it, too, but you need to get organized first - so that your sounds aren't just noise!

* The sound piece that is created for Strawberry Square has to be organized. If it weren't organized, it would just be a lot of noise. Musical organization is called FORM. Ed suggested that the Sound Piece have the form of the visit to the farm, so the sounds were arranged in chronological order - in SEQUENCE of events. Other organization decisions for TEMPO, DYNAMICS, RHYTHM, TEXTURE (elements of music) were made by the conductor. When Tony and Joey play their version, they make those decisions.

* Create your own sound piece! Your sound piece can represent a field trip that your class makes, or any experience that you wish to share. If you decide to use pictures like Joey, Shannon, Lisa and Ed did, try drawing from your emotions - how you felt about what you saw and did, rather than drawing a picture of what you saw. Next you can search for sounds that seem to express your emotions - or the way you feel as you remember the events. After you find many different sounds, you'll have to decide which ones you will use, and you will have to organize the sounds in order to play your sound piece. (That's what music is -organized sound) You can also decide the TEMPO, DYNAMICS, and TEXTURE of your sound piece. Tape record your sound piece each time you play it. Then listen to the different versions to discover what decisions were made in your interpretation. Did you decide to play slowly one time - and then fast the next? (A TEMPO decision)

* Dance your sound piece. If you want to make your movements exactly what you did on your trip or in your experience, you can pantomime the events. This is when you do everything you did - but you just pretend you are there. If you want to be non-objective or emotional (like the visual art work you saw), you can make your body movements be more about your feelings. The movements can show how you feel rather than what you did. You can do your movements with your pictures and sounds, or you can do them all alone.

LESSON 13

"Ricky"

Now You Know: The Strawberry Square Sale has begun. Tony and Joey Gulizia play a jazz version of "Take Time" as the final preparations are made. There is another very special form of entertainment besides music today. Ricky Smith, mime artist, arrives on the Square and presents a short mime. When Joey and Shannon attempt to talk to him, they discover that he is deaf. Because Jan has learned to sign for a foster child, she can help interpret for Ricky, but Ricky does use his special TTY (teletypewriter) to phone a professional interpreter to come help him communicate with his new friends. Through the "magic" of television, we have an opportunity to see the world through Ricky's eyes. Remember POV? Well, today the children will see the world POV Ricky - without sound. (Ask them to be very still as they experience this special part of Ricky's world.) Ricky gives his new friends a very unique gift - a name sign. Only a deaf person can give a name sign, and everyone is most appreciative. To help learn and remember the name signs, the cast sings "So Many Names".

Why: Point of view has been presented as an artistic concept. Now it is presented as a humanistic concept. . . "see the world through my eyes. . . and you may have more understanding of who I am". Each person is unique (reinforced through our unique name sign) and has his/her own special gift to offer the world. The mime and the music and the beauty of the sign give a very special view of the world, and each of us is richer for having taken time.

Think About

1. How we don't need words to communicate if we take time to use our body language and facial expressions in ways that communicate meaning to other people.

2. How deaf people have perfected their other senses to compensate for the loss of hearing. How much more expressive all of us could be if we took time to help our senses develop.

Taking Time

* Now we have another version of the Strawberry Square II theme song - this arrangment of "Take Time" is in a jazz style. Play the original version (from lesson #1) and play the country blues version (from lesson #10) and then play the jazz/waltz version. What things do you hear that are the same between the different STYLES of music? (the melody and harmony are basically the same, the words are the same, the steady beat moves along at about the same tempo) What do you hear that is different? (the instrumentation, the vocal quality, the rhythms) Try the bending movement game again, try mirroring again. . . let your body show you how it feels about the three different styles of music.

* Being a mime artist like Ricky takes a lot of practice. One of the techniques he uses is like playing ball. Choose a friend (or friends) to practice this technique with you. Hold the ball in your hands (really <u>see</u> it in your mind's eye, so you know how big it is, how heavy, the shape of it). When you "throw"

the ball, the person catching it must be able to tell the size, weight and shape of the ball just by your action! After you have "thrown" this ball around, let someone else create a new ball to play with. Maybe it will be so big that you can't throw it in the air!

* A mime's face must be very expressive. Look in a mirror and make your face look sad - happy - surprised - worried - afraid. Really exaggerate your facial expressions. It might help if you warm up your face before you begin to make these expressions. A fun way to warm up your face is to work with a partner and a jar of Noxema (or cold cream). Take turns rubbing the cream on your partner's face. Be ever so gentle, stroking and rubbing the face until the cream is absorbed into the skin. Feel the muscles and the bones under the skin. What a wonderful machine your face is! Ricky says that the people he likes to talk to have very expressive faces. If someone doesn't have an expressive face, he calls their face a "hearing face" . . . because you need to be able to hear what they say before you can know what they are feeling and thinking and trying to say.

* Now that your face is expressive, let's concentrate on the rest of your body. There is such a thing called "body language". Look around at people when you're in a shopping mall, or in the lunch room, or on the street, or at a concert. . . wherever you go, look to see if you can "read" the body language that you see. Try not to look at faces first. Just look at the body. Can you tell if the person is happy, sad, afraid, tense, worried, sleepy, angry? Then look at their faces and put all your information together. You're becoming an observer of behavior, and you can know things without having to be <u>told</u>.

* We spent some time in the telelesson seeing the world POV (point of view) Ricky. We could see through his eyes, and we could hear just the way his ears hear. Try to spend some class time without making sounds - especially without talking. If you watch TV, don't turn up the audio. There are other ways to communicate what you need to. Can you do this for one hour? For one <u>day</u>? See if your family would like to try it at home. Tell them about Ricky and about how you are trying to see the world through his eyes.

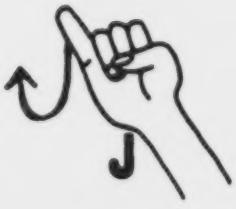
* One way to communicate with deaf people is to write down everything you want to say. Another way to do it is to spell everything with your fingers. The signing alphabet is on the next page. As you make the letters with your fingers, you will notice that some of the shapes you make look like the letter they represent. That will help you learn and remember letters like "o" and "l" and "c", "d", "v", "w". Some of the other shapes are <u>suggestive</u> of the letters they represent.

* There is a book you might like to read. It is called <u>I Have A Sister - My Sister Is Deaf</u>. (Jeanne Whitehouse Peterson) One of the things that the author says about her sister is: "My sister cannot always tell me with words what she feels. Sometimes she cannot even show me with her hands. But when she is angry or happy or sad, my sister can say more with her face and her shoulders than anyone else I know."

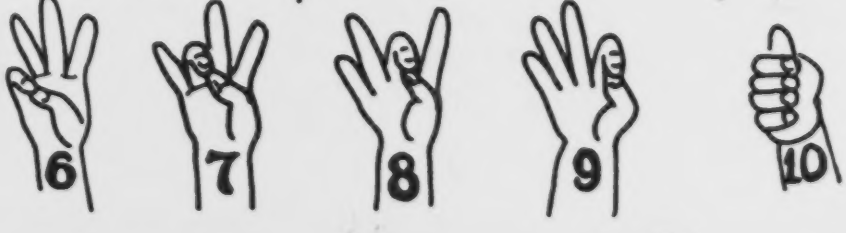
* When Ricky phoned his interpreter, he used a TTY - a teletypewriter. Ricky's is a portable one, and the interpreter used a larger model.

The teletypewriter (TTY) is a communication device for deaf/hearing impaired people to be used with the telephone. Hearing people who serve the deaf also use TTYs.

When spelling, arm is near chin,
wrist is steady,
usually only fingers moving



alphabet
numbers



The TTY and the telephone are not to be considered toys and should be used with common sense, respect and as a privilege. Using abusive (bad) language or annoying someone on the TTY is against the law.

When calling on the TTY, you should "signal" or type a few letters, when the other person answers, to let them know it is a TTY call. After they have typed their name and GA, then identify yourself and type your message, ending with GA also. Let the other person respond until they have ended with a GA and so-on.

If you must leave the TTY to find someone or something you should type HD. When you come back to the TTY, just start to type again. To end the conversation, type SK and wait for the other person to type SK also before hanging up the telephone.

When calling long distance, do not be too concerned (worried) with a spelling error. It is better to continue your communication than to waste time and money correcting errors.

However, if there is a typing error on an important number or letter, it is better to do it again rather than give the wrong message. For example:

Meet me a 7:94 on the corner of 10th and Clol streets.xxxx

Meet me at 7:30 on the corner of 10th and Clover streets.

TERMS TO REMEMBER

1. GA-GO Ahead
2. SK-Send Kill, Stop Key or Stop Kill
3. HD-Hold the line or wait a minute
4. TTY-Abbreviation used for teletypewriter
5. Teletypewriter-Name of the device for sending printed messages over wires from station to station.
6. TDD-Telecommunication Device for the Deaf
7. Accoustic Coupler-The device between the teletypewriter and the telephone which converts the message.
8. DDD-Direct Distance Dialing
9. Monitor Lamp-the light on the terminal which indicates incoming calls, busy signal or any other electric impulses from phone lines.
10. Page Printer-Type of machine in which the message is printed on a sheet of paper.

* Here are some signs (American Sign Language) that you might like to learn: (Ricky used them in the telelesson).

Thank you (place your right hand, fingers together, to your mouth, and then move your hand away from your mouth and in a downward motion).

Friend (use your index fingers - hook them first with the right over the left, and then with the left over the right)

Phone (make the letter "Y" with your right hand and place it beside your head as if you were using a phone; the thumb is beside your ear, and the little finger near your mouth)

You/Your (point your index finger of your right hand toward the person you mean)

Me/my (place your index finger on your own chest)

Our (place your right hand near your right shoulder, thumb on the shoulder joint; move your hand from right to left, ending with your little finger on your left shoulder joint)

I (make the letter "i" at your chest with your right hand, thumb close to chest)

* Here are some other signs that you can use:

Excuse (put your left hand in front of you, palm up; stroke the fingers and thumb of your right hand from the palm to the fingertips of your left hand; finish the sign by signing "me" . . . then you've said "excuse me")

Please (place your right hand on your chest, palm toward chest; move it in a circular motion, and make your face express "please")

Sorry (do the same sign you did for "please", only make your hand into a fist; be sure your face expresses "sorry")

Take (both hands, palm downward; draw them upward through the air and make a fist when your hands are about shoulder-high)

Time (as in "take time". . . hold your left hand up, palm facing the right; make the letter "t" with your right hand, and move the "t" in a circular, clockwise motion around the open palm of the left hand)

Love (make a fist with both hands; cross your arms at your wrists over your heart)

* A name sign is a special gift from a deaf person. You cannot give yourself a name sign, it must come from a deaf person. Maybe you could invite someone who is deaf to come visit your classroom. After he or she gets to know you, you could ask him or her for a name sign. Here are the name signs that Ricky gave to the people on Strawberry Square. To make the name sign, you make the first letter of the name and then move it in the name sign way. The name sign tells you something about the person being named.

Ricky ("R" around his chin, from ear to ear. . . for the beard)

Skipper ("S" waving over the left arm from hand to elbow. . . the sign for music is just the same, but with an open hand)

Jan ("J" in a curly motion down from the ear. . . for her braids)

Shannon ("S" in a curly motion away from her forehead. . . for her hair)

Joey ("J" make the letter "J" outward from the heart. . . for a wonderful personality)

Lisa ("L" gently move the letter as if you were tracing your eye with your thumb. . . for the lovely curve of Lisa's eyes)

Ed ("E" at chest level and then point up and move your hand upward. . . this makes the letter "d" and also indicates the word "tall")

Carlita ("C" in the palm of the left hand, move it from the heel of your left hand to the fingertips - makes a curved motion in the air. . . the sign for "cook" is just the same, but with an open hand)

Fumiko ("F" with both hands, bringing them together with index fingers touching. . . like in the "put together" sign.

Greg ("G" from left shoulder to left wrist. . . the sign his deaf parents gave him for his strength)

"My namne is" (since you don't have a name sign, you can learn to spell your name in sign. Just look at the letters found in this lesson.)

Name (the index finger and middle finger of both hands are extended, the other fingers are curved in like a fist; put the right hand's "joined" fingers on top of the left hand's "joined" fingers)

Is (move the letter "i" from your chin out a little bit)

* You can practice making the name signs as you sing "So Many Names". Think of making the movements in a graceful, peaceful way. Also make your voice graceful and peaceful as you sing. You will feel how your voice needs to skip upward between the words "so" and "many" - keep the skip light and gentle. Your voice will step forward (like on a ladder) when you sing "I'm not sure I can remem -(then skip up to) ber". Can you hear other places in the song that your voice skips? That it steps?

LESSON 14

"Rhythm and Blues"

Now You Know: The Strawberry Square Sale continues. Ricky teaches the signs for some of Jan's Pet Shop animals, and Sandy and Ricky get folks involved in improvising some movements that enhance the signs and the natural movements of the animals. The game is over when Tony and Joey begin playing "Old MacDonald Had A Farm". Ricky shows his own special way of listening to music - through the vibrations. His body is like a television screen for the vibrations of the beat and rhythm of the song. Anybody can do the same thing. . . the body can "pick up" the rhythm through vibrations and then "send it on" with movement vibrations. Tony and Joey help everyone to understand jazz and blues music by finding the accents of the beats. (The children should have their hands ready to clap!) There is lots of excitement as the music moves into a new song, a 12 bar blues tune. Everybody learns to echo rhythms, make up new rhythms, and scat sing. All are involved in the improvisation, so hang on to your hats!

Why: SILVER BURDETT MUSIC: ". . .children should recognize that music is a member of a larger community that includes all the arts. Developing sensitivity to other modes of aesthetic expression is valuable in and of itself, and it also gives children a broad view of music as one of several ways to explore and understand feeling." The ELEMENTS, certain "qualities" and "processes", operate distinctively in each art. All the arts are <u>not</u> the same. Each art is a way of expressing - a communicative tool for a tangible representation of feeling.

The more sensitive a child becomes to the expressiveness of painting <u>as</u> painting, of poetry <u>as</u> poetry, of dance <u>as</u> dance, of music <u>as</u> music, the more deeply can that child "share the characteristic way each fulfills its goal of capturing and displaying a sense of human subjectivity. At the same time, the child comes to recognize that all the arts share that same goal."

Think About

1. How we can allow our bodies to move by taking time to put ourselves in touch with our environment. We can move like what we see, hear, feel, taste, or touch.

2. How the musical style of jazz or blues is special and different from that of other styles.

Taking Time

* Do you remember the signs for the animals in front of Jan's Pet Shop?

<u>Rabbit</u> (keep index finger and middle finger of each hand extended; hold the other fingers down with your thumbs; put the right hand on the left hand at the wrists and wiggle the extended fingers)

<u>Fish</u> (hold the right hand and arm out from your body, palm facing left; place the tips of the fingers of the left hand against the wrist of the right hand; move the right hand in a quiver, and let it "glide" through the water)

Cat (use the index finger and thumb of each hand to "stroke" your "whiskers" gracefully out and upward away from your mouth; keep other fingers extended)

Gerbil (cup left hand, palm up, in front of you; use the index and middle finger of the right hand as little feet in the palm of your left hand; they "scurry" across your left hand)

Continue the movements that Sandy, Ricky, Greg and the children were doing. Notice how the signs really are descriptions of how the animals look and move. Use the signs to give you ideas about how to make your body move. Your movements are like descriptions of how the animals move. The cat and the fish had SUSTAINED movement - continuous movement. Think of gliding through the water, gently flicking one part of your body for the fins. Do you feel peaceful as you drift through the water? The cat movements are like stretching - make them as elegant as the sign is. The gerbil and rabbit signs and movements are more "flickery". Can you find these, quick, percussive movements in your body? Now take that slow, sustained cat in one part of your body and find the flickery percussive movement of the gerbil in another part of your body. Travel around the room, with these two movements - feel them inside and outside of your body.

The next time you move like an animal, try moving just your face. Let a sound come out. The sound stops when your body stops. But it begins again as you move. You can move the rest of the body now, but keep the sound. If your movements are sustained, let your voice make a sustained sound (you can change the PITCH and DYNAMICS); if your movements are percussive, let your voice make percussive sounds (you can change the TEMPO and the RHYTHMS).

* If there are other "animals" moving around near you, try to relate (put together) your movements with theirs. You can just pick up on a foot gesture -a facial change - or a turn. Think about the quality of their movement (SUSTAINED or PERCUSSIVE), think about the DIRECTION in space, think about the LEVEL. You can relate to all these elements as you move. You will also pick up on the other "animals" ENERGY level.

* Think of some words that are adjectives to describe the animal's movements. . . fast, flicking, bouncy, stretching, gliding, trembly, darting, slow, smooth, twitching, munchy, choppy, vibrating, excited, perky, frisky. Think about the SHAPE: curved, long, thin, jagged, fat, sharp. Think of emotion words to describe the movements: happy, joyful, serene, gentle, peaceful, eerie, gloomy, sad, scarey, ornery, pensive, slimy, nervous, penetrating, cautious, closed in, sleepy, sly, elegant. (All these words are words that Joey, Shannon and Lisa thought of. There could be many more. Emotions and shapes and all kinds of adjectives can help you decide how to move.)

* Dance movements are just like the plot of a story or a play - they each have a beginning, a middle and an end. Do separate movements and discover: where does the movement start, where does it go, and what does it feel like to stop? A sentence has the same components. . . a beginning, middle and end. What other things do you know of with a beginning, middle and end? (The sound piece, the dream dance, the songs we sing, Ricky's mime, a story, a play.)

* Ricky showed us how he listens to music. The only thing that Ricky misses in music is the sound. . . he can feel the beat and the rhythms through vibrations. Put your hands on the piano (especially on the back) and have someone play. The vibrations you feel are actually what causes the sound to happen. Place your hands on the speaker of the radio or stereo - again you will feel vibrations. If there is a

drum in the classroom, put your hands on the sides of the drum. (If you put your hands on the drum head, you will dampen the vibrations, and thus interfere with your "listening".)

* The sign for vibration: extend hands, palms down, and make them vibrate. The sign is like a description of what happens when Ricky listens to music. The sign for rhythm: right hand makes letter "r" and taps the letter in the left palm.

* Ricky said "Feel those vibrations"! Make some vibrations of your own. Start with just your hands. Really make them vibrate - shake them vigorously! Now stop and let them hang at your sides. Do you feel the tiny vibrations inside your body now - the tingling? Try the same thing with one foot . . . relax to feel the tingles; then the other foot. Try vibrating your whole body! Don't forget to relax and feel the tingles!

* Try keeping the beat the way the Strawberry Square folks did during "Pop Goes the Weasel". You can isolate body parts and have them keep the beat. Pass the beat around the room. . . if you have the beat in your shoulder, the next person gets it in the shoulder; then the beat can travel through him/her into the knee, and he/she passes it to the next person's knee. Before you know it, the classroom will really be "vibrating!"

* Try making a chain as you listen to "Pop Goes the Weasel" - or any music! Do just like the people on Strawberry Square did. One person connects to the next person, then to the next, and so on, just like a chain. The vibrations move through the links of chain, so that the entire chain is in motion with the music!

* The next time you listen to "Pop Goes the Weasel", try to keep the beat the way Tony and Joey taught you. Remember, the accents in jazz are different - if you count 1, 2, 3, 4, as you listen, you'll clap on counts 2 and 4.

* Tony Gulizia said that jazz is sort of like building a house. The notes for each chord are like the bricks you use when you build a house. You can arrange the bricks in many different ways and make your "house" look and sound different each time. You keep the same foundation of chords and their root tones, but the rest of your "house" is built differently each time.

* Tony and Joey Gulizia played the Blues in F on the Square. During this blues tune, you got to do many different things: echo rhythms, question and answer rhythms (call and response), echo scat singing, and call and response scat singing. The next time you listen to the tape, try doing all those things again. They won't be a "surprise" this time, so you can be prepared to listen and respond! Blues and jazz require a lot of listening on the part of the musicians. They listen to each other to get ideas and to be ready for whatever is going to happen next. Since the music changes each time it is played, there can be surprises - listening helps the musicians be ready for the surprises.

* The 12 Bar Blues in C is something you can play on your own! If you have an authoharp, here are the chord progressions you should use:

CCCC/ CCCC/ CCCC/ C7C7C7C7/

FFFF/ FFFF/ CCCC/ CCCC/

G7 G7 G7 G7/ G7 G7 G7 G7/ C C C C/ C C C C

If you use melody bells, there are lots of things that you can do. First of all, you'll need the biggest (lowest) bells to play the ROOT of each chord. The root of the chord is simply the letter name. So, you only need three large bells to play the 12 Bar Blues: C, F, G. If you want to fill in the rest of the chord, you can give those bells to other students. These other students can play only when their chord is "in action" - but they can play any rhythm they'd like. For example, the bells (notes) C, E, G are in the C chord. So everytime the C chord is supposed to play, they are turned loose. In the F chord, the notes are F, A, and C. Wow - old Mr. C gets to play again! In the C7 chord, the notes are C E G B ; in the G7 chord, the notes are G B D F. Just remember, keep those big bells playing the steady beat, so the Blues will "cook" right along.

Special for the Teacher:

* Give children a chance to experience jazz and blues. They'll want to hear these songs over and over if you encourage the spontaneity of rhythm and scat singing. After all, spontaneity is a child's "character". Improvisation will come easy when a child learns that there are no "right" answers. And rhythm is a child's energy. . .

* You saw Greg Propp interpret the song "Send Me A Song" for Ricky. Do you remember the"action songs" you have learned? Those songs (like "The Eensy Weensy Spider" and "Little Bunny Foo Foo") are similar to signing a song. The actions and movements represent words and happenings in the song. . . they can almost "sing" the song for you. This is the way a deaf person sings - he or she can sign the song in rhythm, using the expressiveness of face and hands to get the message across.

* Sing the song "Send Me A Song". Do you remember the dream fantasy that happened on the Square? The song is about learning to communicate with one another, learning to share. The dream shows this happening in a very short time (you know how amazing dreams can be!), but it really takes time to get to know another person, to learn to communicate with him or her. It also takes practice. Each time you sing the song, try to sit or stand next to a different person. You can begin to learn about that person as you sing together.

* The song "Send Me A Song" is a good song to dance to. Listen to the RHYTHMS. At the beginning, the TEMPO is slow, and then it gets faster. The METER changes from being in sets of two to being in sets of three. When you hear music in sets of three, you can waltz to it. (The jazz version of "Take Time" is a waltz, too.) Ricky and Jan were waltzing together in the dream, and then everyone waltzed around them. Waltzing is usually done with a partner, but you can waltz by yourself, too! Just count "one, two, three; one, two, three". . . Take a big step on count one, and then little steps on counts two and three. When you are comfortable with the steps, try turning as you move. Each time you take the big step on count one, it can be in a slightly different direction. Show someone at home that you know how to waltz. You just might find a partner!

* With the help of Ricky, Milt, David, Dan, Sandy, Tony, Joey, and Bill, we have learned that all of the arts (music, visual art, theatre, dance, language) can communicate the truly important things about being human. . . being a unique SELF. We can use the arts to communicate our feelings, ideas and concerns. And to communicate means we can be both listeners or "receivers" as well as the "sender" or "doer" of the art form. Ricky's song "Send Me A Song" tries to capture this concept for children.

All of the follow-through experiences in lessons 1 through 14 have been encouraging children to discover and to express themselves - their own self -and to relate to

others. The experiences are more than just "activities" - they involve internal responses that can foster a new attitude about the arts and about communication. Think about communication as you plan other experiences in each subject area. Be aware of the fine art of communication as you "go about" each day.

LESSON 15

"Shake It Up - Gospel Style"

Now You Know: The show opens with Skipper reminiscing about the visit to the Salem Baptist Church. He invites the television audience to listen to "Take Time" gospel style, and to listen for the elements that make gospel music unique. Following the performance of the Salem Baptist Choir, Skipper tells the viewing audience that he and his friends from STRAWBERRY SQUARE attended a rehearsal where the choir sang many different songs. The viewing audience then joins Skipper and his friends for an evening with the Salem Baptist Choir. The viewing audience is invited to join in with the choir and the folks from STRAWBERRY SQUARE as they sing several gospel songs.

Why: Celebration has been an important part of the life on STRAWBERRY SQUARE. Now the residents and friends have the opportunity to celebrate within another culture. . .a new style of music, a new style of singing - and moving. . . . .the movement that is inspired by the music. The television audience has the opportunity to experience the gospel music in their own way, and through the eyes and ears of their STRAWBERRY SQUARE friends:

A very precious part of life is shared in the loving, caring atmosphere of the choir. The church functions as a place for humans to get together and share -to sing and enjoy being human. Our individual concerns and beliefs are brought to this important space - to "affirm ourselves as a people". The most important social aspect - the humanity of it all - is the message. The individual and group celebration is most obvious, through both singing, listening and moving, and the closing prayer. The human love and concern that is evident is most worth taking time to experience.

Think About:

1. How taking the time to see and hear a style of music performed in a special place can tell us much about a group of people.

2. How music and all the arts allow ways to express things that are special to us as individuals, and groups, or as human beings.

Taking Time

* Here is another version of "Take Time"! This time we hear it performed in a gospel style. Listen just as you did for the jazz version (lesson #15) and listen for the similarities. . . . . .the differences. (You'll find that the same things are being changed for each different style: the original ballad style, the country blues style, the jazz style and the gospel style. Each time they are changed in a slightly different way - to give each style its own unique sound.) Try the bending movement activity and mirroring again, too - you can see when the children begin to respond to the STYLE and not just the beat.

* In Doretha Wade's gospel version of "Take Time", she had the choir sing the melody, and the lead singer sing the melody and decorate it gospel style. Each time the lead singer sings the melody, she decorates it in a different way. After you have heard the gospel "Take Time" several times, try to sing with her. Let your voice try some of the decorations that she makes on the melody.

* At the end of the gospel "Take Time", Cynthia (the lead singer) also decorates the words a little. She adds words like "Take time with your brother; take time with your sister; let him know you understand; lend someone a helping hand." You could make up some other words, too. Think of all the ways you've been learning to take time and sing about them.

* Gospel music is a style that is difficult to explain in words. If you listen to all the versions of "Take Time", you will discover that it is difficult to tell someone what you hear - and yet it is easy to recognize each style. Sometimes there just aren't words to say what is in your mind. You learn about style by listening and by imitating what you hear. You can make your voice sound like the country blues, gospel, jazz scat singing, and a traditional ballad sound. It's fun to have so much variety! What other kinds of music do you listen to and imitate?

* Greg came with Ricky to the church, so that Ricky could sing the songs with the choir. Ricky sings with his hands, but he also sings with his voice. He can't hear whether he is on the right PITCH, but that doesn't stop him from singing from his heart! Did you notice how he taught the choir to sign some of his words? When you listen and sing "Take Time", you can sign the title words as you sing. Be sure to move your hands with the music - at the same TEMPO.

* Not only is listening important when you're trying to learn about style, but it is also important when you sing. Skipper and his STRAWBERRY SQUARE friends noticed how closely and intently the Salem Baptist Gospel Choir listen to each other. They really look at each other and the director when they listen and sing, too. When you sing, try this: get in a circle. Sing, and listen. Listen to how you can sing the same part as the rest of the people are singing, and you all become like one big voice! Listen to how the parts fit together, if you're singing more than one part (like a round).

* The quality of the voice is very distinct in the gospel style. Because the sound is strong, the children may want to imitate it with a shouting quality to their voices. Care should be taken not to encourage this. It is possible to get a "gospel sound" without shouting or "scream singing", but it takes careful listening.

* When you watched the Salem Baptist Gospel Choir sing, you could always see the "gospel beat" somewhere. Perhaps they were swaying to the music, nodding their heads, or even clapping their hands. Each time you sing the songs, be aware of where your gospel beat is!

* You heard the choir sing a song called "Can't Stop Praising His Name", and they invited all the STRAWBERRY SQUARE people to join them. When you listen to the tape, you will discover how easy it is to sing along with gospel music -even the first time you hear it. Do you know why? Because it is so repetitive. At the end of the rehearsal, Doretha called out the words to "I Really Love the Lord" - a slow song that everyone sang. Then as they hummed, Doretha's mother Pauline gave a closing prayer. She prayed that all the children watching would learn to love each other and care for one another.

Special for the Teacher:

* Since prayer is not allowed in the schools, another kind of closing "ritual" might be invented by the children. They could join hands in a circle and sing a favorite song, or listen to the gospel "Take Time", or recite a poem, or simply say good-bye and take care. . . . .The important thing is the message of love and concern for one another.

LESSON 16

"Home With Skipper"

Now You Know: When the Strawberry Square gang visited the Salem Baptist Church to hear gospel music, they made many new friends. Besides making friends with many people, they embrace gospel music as a new friend. Joey has some questions about this new friend. Perhaps there are questions other children might have, as well. Joey wonders why gospel music sounds the way it does. Is it because the people who usually sing gospel music are Black? This question begins a series of four telelessons designed to explore the Black experience in America. In this first episode, Skipper takes Joey home to meet his parents. Skipper's father, Rev. George Wilson, tells Joey a little about slavery by telling him stories he learned through his own family heritage. Skipper sings one of the spirituals that grew out of the sorrow and tragedy of slavery: "Couldn't Hear Nobody Pray". At the end of the telelesson, the Wilsons and Joey go to a birthday celebration for Rev. Wilson. Look for the elements that are important to a celebration (people, food, decorations, dancing, music.....).

Why: Skipper's Daddy, Rev. George H. Wilson, expressed the feeling that "you can talk, talk talk. . . . .but if you have that practical experience you go deeper than anything you can read." This telelesson begins a series of four lessons that will attempt to provide more than just "reading about" the Black experience in America. By hearing the stories and songs "first hand", the children will have a better grasp on the concept that life and living experiences influence who you are, including the kind of music you make. In fact, all of the arts embody and illustrate cultural principles, often revealing invisible elements which form the substance of a cultural system, making invaluable contributions to the preservation and advancement of society. Artists' products, tools and creative processes are all useful in learning about a variety of cultures.

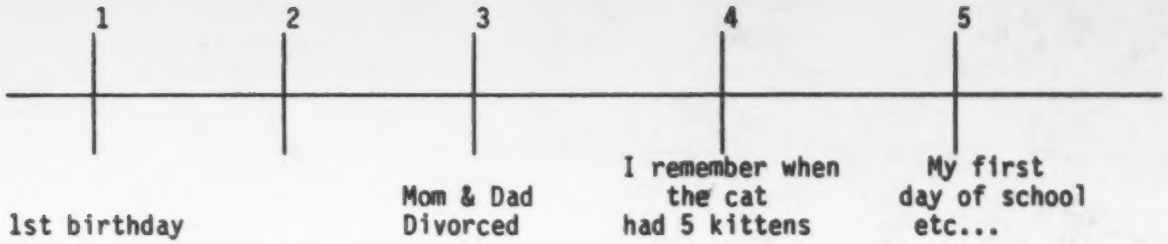
Think About:

1. How we can better understand people of another culture if we take time to learn about their arts.

2. How our family heritage has shaped who we are.

Taking Time

* What's <u>your</u> history? Before you go back to past generations, begin with yourself. Before too many years of your life go by, it might be a good idea to remember them on paper. Try this: Get a piece of paper (or tape several pieces together) and draw a horizontal line across the middle of the paper. Divide the line for each year of your life and then write in, above and below the line, all the events of your life that you can remember.



You may want to put your "time line" on the wall. Add paper to it from time to time to keep it up to date. You can even fill in other things as you remember them.

* Ask your Mom or Dad or Grandma to make a "time line". They'll need more paper! Or, you might give them a roll of adding machine tape. It's a good idea for you to make the time line for them to give them an idea of how to get started. Allow about 5 or 6 inches per year so they'll have plenty of room to write things as they remember them.

* Add pictures to your time lines. In your own, you can put your school pictures or any other pictures that you like. It's fun to see how you change as you grow up. With your "elders", you may have to search for pictures that would show some of the events, people, or places that they describe in their time line.

* Invite an older person to the classroom to tell you stories - stories of a people. America has been called the "Salad Bowl" because people came here from all over the world. Your older guest might know a German grandmother, a Russian uncle, or an Italian great aunt. . . . and know of the national receipes, poems, music and dances that were passed from generation to generation.

* What kind of music do you listen to during the day? Skipper listened to gospel music; Joey listens to rock 'n roll. Keep a log of the songs your family likes to listen to. Is their choice different from yours? Does that cause problems? Maybe you could take turns listening to each other's music -- you might learn a lot about each other!

* A spiritual is a type of Black music that came into being before gospel music. They came from a time in American history when most of the Blacks were slaves. Spirituals had two sources: the rhythms and melodies of West African music and the church hymns used in religious worship by the white settlers.

* The spiritual "Couldn't Hear Nobody Pray" is sung both slow and fast. Listen to it again. How does the change in tempo make you feel? What do you think of when you hear the slow part? The fast part? You could write some new words for the verses to describe things you've learned about the Black people.

1. *In the valley
   I couldn't hear nobody pray
   *On my knees
   And I couldn't hear nobody pray

You could change the lines with the * marking. (In the morning', In the evenin'; In the field, so lonesome; Time to go, to the River (the River was sometimes a signal that someone wanted to try to escape)

* The famous opera singer Leontyne Price said "Our music has always been a strong way to hold our dignity and without it I don't believe we would have made it." She is a Black woman speaking about Black music. Think about what she is saying as you watch the next three episodes of STRAWBERRY SQUARE II: TAKE TIME.

* You heard "field hollers" in this telelesson. The first was a call and response of a field worker; a call to say it's time to go in from the fields; and a children's holler. These hollers weren't written down - they were just sung and passed on orally from generation to generation. Listen to them again -they sould a little like the blues, especially because the melody moves in a downward direction and sounds a little sad. Remember, the field hollers came before the blues. First try imitating those calls; then make up your own calls. If you can't think of any ideas right away, conduct a neighborhood survey: listen to mothers, fathers, big sisters and brothers as they call children home in the evening. Those calls more than likely have a song-like quality, in other words a melody. (a short one!) Sometimes people even have song-calls for their pets! Now try to make up some. Call them out and ask your friends to imitate your call and call back to you. Or, they might respond with a call of their own. Remember, the purpose of the field holler was to make contact and to send messages.

* Listen to "Happy Birthday" gospel style. Play it (and sing along!) when the next classroom birthday rolls around. A good way to get the "feel" of any new style of music is to sing a song that you already know one way (or style) and sing it in the new style. If nobody is having a birthday soon, just plan a special day when you celebrate the birthday of everyone who has a summer birthday. Or invite the custodian in for his birthday, or the school secretary or the principal. Celebrations are fun to plan and they're a nice way to celebrate someone you like.

* The Black church is a church of sound. You might have noticed that these church people call out things to the person who is speaking. That is their way of being involved in what is going on - their way of listening. Besides calling out, you might see hands raised or hear clapping and foot tapping; you may also see them rocking back and forth. There is visual "sound" as well as sound that you hear. Black people aren't the only people who do this. Watch and listen to people at political gatherings, baseball games, basketball and football games, etc. . . .There are people who not only listen and watch, but they get involved. How does that help what's going on? (audience "participation" can unify a group of people as well as excite them; it gives support to the speaker, or the team, or the preacher.)

LESSON 17

"The Rhythms of Culture"

Now You Know: Today the birthday celebration continues for Rev. Wilson. There are some special people at this celebration, and we meet one of them right away. Have the children get their hands ready for Luigi Waits, because he's going to show them just how many different sounds their hands can make! Next, they'll get to try some rhythms with the Salem Baptist Drum Corps as the Corps plays their drums in an African style. Finally, they'll hear another version of "Take Time". Skipper and Cynthia Flemming sing in a gospel style and Luigi plays African rhythms as accompaniment. (Encourage the children to sing along and experience this combination of styles.)

Why: The arts can reflect the humanity of a culture. . .an attitude. . .more eloquently than science and technology. We will discover that we can't look at any one art and say "this is who the people are". . . . .but we can see a reflection of the humanness of the people. How the African attitude and life style affected the slave and hence the Black American can be explored through the arts, and preserved through the arts - a way of preserving a unique heritage.

Think About:

1. How "being different" can be a wall unless we take time to discover similarities while valuing differences.

2. How rhythm is the core of African music as well as much of the music we sing, listen and dance to.

Taking Time

* Luigi showed you how many ways your hands can be used to make sound. Did you try to imitate what you saw and heard? Keep practicing when you can (when your sounds won't bother other people). It's fun to learn to make your body an instrument. Did you know that in the days of slavery, the slave masters didn't allow the slaves to have any of their instruments? Therefore, the African slaves learned to use their bodies to make the sounds that their horns and drums in Africa could make. Later, they made drums by hollowing out logs and beating them with sticks. They also learned to play fiddles!

* The slaves didn't have "equipment" to use to play games when they had a day away from the fields. But they always had a beat for their games and dances and songs. The grown-ups and the kids played side by side. Think about the games you play at recess, in physical education class, or at home. Are there some that have rhythmic chants? Try adding some sounds to the games you play - it's almost like inventing a new game! You don't need drums to keep the beat - just slap your hands together or on your thighs, bounce a ball, stomp your feet, make vocal sounds or maybe even hit a stick on the ground or a fence. Keep the beat steady, and choose a tempo that fits the game. Of course, there might be a game that would be fun to have the beat getting faster or slower as you play. That's called accelerando or ritard, if you use

the Italian words that musicians use. Accelerando means gradually get faster and ritard means gradually get slower.

Special for the Teacher:

* Rhythm games are excellent educational tools, because they have the motivation built right in! They can improve eye-hand coordination, large muscle coordination, visual acuity, aural acuity, attention (focus), concentration and are like other games in that they provide a time to develop socialization and communication skills.

* Your body has rhythms inside, too. Think about your heart beat. It is probably your most important body rhythm. Find your pulse. Count how many times your heart beats in a minute. That number is called your heart rate. If you have been sitting for awhile, your heart rate is called your "resting heart rate". If you have been active, your heart rate will change. What happens? You might want to learn about keeping physically fit, understanding your heart rate is important. Find out what "aerobic fitness" means. Can you do something about that? Some schools have organized aerobic sessions to make sure kids and teachers can stay healthy and live longer. Your mind also works better after exercise and if your body is strong and healthy.

* If you watched Strawberry Square I, you saw and heard another drum corps, "The Flames", in Lesson #24, "Balloons". The "NAME" is the Salem Baptist Church drum corps, and Luigi had them play rhythms very much like African rhythms. In the country of Ghana, there is a "master drummer" who begins by playing his rhythm pattern. Then the other drummers begin playing, usually one by one, adding their rhythm patterns to that of the master drummer. Here are some ways that you can do that:

*The following set of numbers indicate the beats. They are in 8 count phrases. the circled numbers indicate the beat that should have an audible sound (a hand clap, foot stomp, drum beat). Each player has his own rhythm pattern. After player number one starts, the others add their patterns one by one.

Player 1	(1)	2	3	(4)	(5)	6	7	(8)
Player 2	1	(2)	3	(4)	5	(6)	7	(8)
Player 3	1	(2)	(3)	4	5	(6)	(7)	8
Player 4	1	2	3	4	(5)	(6)	7	8
Player 5	1	2	(3)	(4)	5	6	(7)	(8)

* Play those same rhythm patterns, but choose five different instruments to make each pattern different. A melody instrument such as the recorder could be used, as well as different percussion instruments. If you don't have any instruments, make some! Think about what would be available to you that could make different sounds - shakers, beaters, ringers, whistles. . . . . .

* Play those rhythm patterns (with hand claps, etc. or with the instruments) with a song that you know. Listen to how the rhythms give the words and melody another style, another feeling. That's what Skipper, Cynthia and Luigi did with "Take Time".

* Another way to make rhythm patterns is to say a poem and clap or tap a beat for each syllable of the words. Put two poems together and see what the rhythms sound like. Don't say the words out loud - just say them inside as you play. The more rhythm patterns you put together, the more it is like African drumming. Their drumming has polyrhythms (many rhythms put together).

* See if you can clap in three different pitches - low, middle and high. If you cup your hands a little when you clap, what kind of pitch are you playing? (low) If you slap your very flat hands together, is the pitch high or low? (high) How can you make a medium pitch? Use these three pitches on three different rhythm patterns or have them play the same rhythm pattern.

* African history is preserved orally. That means it is told as a story rather than written down. In some tribes, the historian will chant the history of the tribe while musicians provide accompaniment. Are there oral stories in your family that are preserved? If so, learn to tell the story, so you can keep it "alive"! Maybe you could even add music to accompany the talking or chanting of the story.

* Skipper told Joey a story about rules. Do you remember what those rules were? What rules do you know about today? There are rules for age limits to vote, drive, drink alcohol, and get married. Are these rules good or bad? What is their purpose? There are rules about going to school. What are they? Find out about rules for your town or county. These are sometimes called laws or statutes. Have someone come in to your classroom and talk about these rules. Think about them. Do you have any questions? If so, ask them. Elected people make the laws of the country, but all of us can be involved.

* After the slaves were freed, laws were written to keep the Blacks apart from the Whites. These laws were segregation laws. Even simple things like getting a drink of water were made more complicated by these laws. Draw a picture that illustrates segregation. It doesn't have to be an objective picture - it can be non-objective or non-representational. Use color, line, texture, shape, space and form to illustrate something apart amidst a lot of sameness. (a simple example: many yellow lines and one big red circle)

* You might want to find out more about what life is like in an African tribe. A tribe is sort of like a large, extended family or a small town. The more primitive tribes don't have the technology of television, telephones, cars and business to govern their lives. Their schedules are tied to the rhythms of nature: when to eat, sleep, plant, harvest. What kinds of schedules do you have in your life? There are schedules at school and at home. Are there natural schedules, too? It might be interesting to make a chart of your various schedules. See if they're too busy; remember how Skipper told you to "Take Time". Sometimes Tribal Africans do jobs together, jobs like washing, cooking, hunting and harvesting. This makes the work a social activity. Are there jobs that you do with other people? Why?

LESSON 18

"There Is A River Somewhere"

Now You Know: It's time for the birthday party for Rev. Wilson to end, and it does so with a celebration of people. "There Is A River Somewhere" is a musical way to begin to think about how we are all connected to the earth, the sky and to each other. Back home again, the Rev. Wilson tells Joey about his memories of the time after slavery and before equal rights legislation. Rev. Wilson tells a very moving story of something that happened in his family 70 years ago. The story helps Joey to understand how important it is to remember the connections between people rather than the separations and differences. An important musical style that developed at this time was the blues. Skipper sings a very early blues song, "Beggin' the Blues."

Why: The arts have nothing to do with race, they have to do with people. In the final two episodes of this series of four telelessons, the worth of the individual is emphasized. Children discover through the eyes of Joey that racism and segregation existed; they discover what happened to Black people in this country. They learn, through the real-life personal experiences of one Black family, how the poison of prejudice destroys the worth of the individual and how the power of love and brotherhood exalts the individual.

Think About

1. How each individual person (and thus, the whole world) is much better off if the time we take to interact is on the basis of love and caring rather than suspicion and hate.

2. How mixing different types of people, ideas, and experiences makes life a more interesting adventure.

Taking Time

* The more you sing "There Is A River Somewhere", the better you will be able to remember the song. When you listen and sing in imitation, you are learning music much the way people of all cultures did before there was a way of writing music down. They learned orally by rote, imitating what they heard. Think about the words of the song, and think about history as being a "river of time". Your time line (from lesson #16) is like a river. Comparing your time line to a river is called an analogy, like the rainbow analogy Bill talked about in Lesson #5. What are some other analogies you could make about life flowing like a river through time. Some things to think about for ideas might be rocks, dams, smooth water, rough water, bends, bridges, channels, fish and plant life.

* Look at the picture you drew to illustrate segregation. Get two more pieces of drawing paper. Draw each design again, but on the separate piece of paper. (example: yellow lines on one paper, red circle on the other paper) Which of the three pictures is more interesting? Usually, the picture that has more than one element is the most visually interesting. It's that way with life. Racial segregation is damaging to all of us. Being different is part of life. . .that's what makes life interesting. Sometimes people say that "variety is the spice of life". What does that mean to you now?

* Rev. Wilson said that his mother used to tell him "you're just as good as anyone else". Maybe someone has told you that when you're depressed or feeling like you're not good enough to play on a team, or get good grades, or draw pretty pictures. There is a poem by Langston Hughes that tells a similar story. The poem is called "Mother to Son" and can be found in a book entitled Selected Poems by Langston Hughes. Try to write a poem that illustrates an experience you have had. Remember, it doesn't have to rhyme.

"Mother to Son"

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor --
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
Cause you finds it's kinder hard.
Don't you fall now -
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

Langston Hughes

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from SELECTED POEMS, Langston Hughes

my source: p. 266-67 MY LIFE WITH MARTIN LUTHER KING, JR.
Coretta Scott King
© 1969

publ; Holt, Rinehart and Winston

* Remember "Warm Fuzzies" (STRAWBERRY SQUARE I, lesson #19)? Warm Fuzzies are when you say something supportive to someone else, or when you do something to help someone else. What do you suppose "cold pricklies" would be? (just the opposite). Listen for cold pricklies - they can really discourage you. If someone gives you a cold prickly, look for a way to get a warm fuzzy! There are some people in the world who are negative; it seems like the things they say always come out sounding like cold pricklies. If you spend too much time around people like that, you might become a cold prickly - at least you might end up pretty discouraged. The way Black people were treated was like having cold pricklies just about everywhere they went. Think about how that would be.

* Rev. Wilson and Martin Luther King said that hate comes from fear and violence comes from hate. They believed that love is better than hate and that peace is better than war.

"Peace is the legacy of love and non-violence. . . . .not the way of hate and war". What are some things you can do to promote peace in the world? One thing you could do is to live peacefully. Another thing would be to let people know how you feel. Tell your family. Write to the mayor of your city. Write a letter to the editor of your paper. Write to your state Senator or Congressman. Let them know how you feel.

* Skipper sings a blues song "Beggin' the Blues" acapella. (without accompaniment) You could make up a blues song, too. Each verse has two lines. Listen to "Beggin' the Blues" again. Which line is repeated? (the first line) Here is the form of the song. That is, what the melody and words look like:

line A
line A (repeated)
line B

A blues song is generally a sorrowful song, so you could think about a sad experience you've had when you're writing the lyrics for your song. Think about how the "blues jumped a rabbit and run him for one solid mile". That's an analogy for the blues, isn't it? By the way, if you can't think up a new melody, just sing your blues lyrics with the melody for "Beggin' the Blues".

Special for the Teacher:
* Think about the story Rev. Wilson told about his family. It is a true story. The children may want to talk about it, because their sense of justice (especially since they love Skipper) may demand it! Let the discussion flow. Allow the children to express anger and frustration. The attitude that governed those times still exists today, and can only be changed with the realization of what "liberty and justice for all" really means. Be certain to reach closure on the discussion that is a positive "we can do something about the future" type of attitude, not anger and bitterness. Vengeance only perpetuates the cycle of hate.

LESSON 19

"We Shall Overcome"

Now You Know: The story of the Black experience in America is being told through the eyes of one Black family; The Rev. and Mrs. Wilson and their son Jonathan (known to the television audience as Skipper!) This episode tells the story of the struggle for equal rights. You'll see how this struggle began as Aleane Carter provides a dramatization of "Mrs. Rosa Parks and the Montgomery, Alabama bus boycott." The "anthem" for the Civil Rights Movement was "We Shall Overcome". You can sing along, with Skipper and the people of the world as they proclaim the dream of equality and peace. Skipper and his family tell Joey what it was like for them during the struggle - about how the violence and hatred of the times gave the family many problems. In closing, Skipper reminds us that we are all "Brothers and Sisters" and that we can overcome hate and prejudice if we walk together.

Why: History - particularly the history of the Civil Rights Movement - comes alive through the real-life experiences of Skipper and his family. The extent to which prejudice and love affect the group and the individual are most evident in the character of Rev. Wilson - in his stories and in his manner. His message to the world, delivered through analogy and song, makes a powerful statement for both children and adults.

Think About

1. How when we take time to learn about each other and work together, the world can be a better place.

2. How the pride and determination of a people is reflected in the music they create and sing.

Taking Time

* It seems that all along - through capture, the long transportation from Africa to America, slavery, and segregation - Black people resisted and persevered through their inhumane treatment. They were determined to be as they once were: free human beings with their own lives to live. There are many examples (SEE BIBLIOGRAPHY FOR BOOKS WITH STORIES), but perhaps the most vivid and far-reaching was the resistance shown by Mrs. Rosa Parks. Her individual effort sparked a massive group effort (the Civil Rights Movement) for individual freedom. At one point in the dramatization that Aleane Carter wrote about this event, Mrs. Parks says to her feet:

> "This whole wonderful thing started because of you, feet. I never thought you'd give me any joy. You started other folks moving to their feet. Sometimes you been so tired that not only did you ache, but you made the rest of my body ache. . . . . and that corn on this little toe and this bunion over here on this foot have made me cry sometimes. I never ever thought you'd ever make me feel good feets..

.....but feets.....just because you wouldn't
let me move, you started a whole new movement.
You done started the other colored folks to usin'
their feets.....Feets.....let me look at
you. You the prettiest pair of feets I ever seen.
I'm gonna get you a new pair of shoes.....what
kind you want? Those brown ones we saw downtown
in the window? Alright feets.....we gonna get
those shoes, and then we gonna cut a step.....
da...da...da...da".

And then she and her feet start dancing! (DIALOGUE FROM "ROSA PARKS AND THE MONTGOMERY, ALABAMA BUS BOYCOTT: BY ALEANE FITZ CARTER, c/1981) Have a conversation with your feet. Did they run so fast today that you won a race? Did they get you into trouble? Did they make you happy? Or, have a conversation with your pitching arm, your stomach, or even your ears! Your conversation could be serious or funny - you decide.

* One of the things that keeps a person "going" in times of trouble is pride. Pride and dignity can act as a shield. Make a list: Things for which I am proud. Things for which I am not proud. Think about your lists. Are there things you can change? Things you should change? Is pride a bad thing sometimes? How?

* Having pride in your family, your community, your race, or nationality is something that is easy to take for granted. Knowing about your heritage can help you feel proud and can help you find an identity with the past. Special For the Teacher: It is important for children to know that there were Black people in virtually all aspects of our country's history. There were Black cowboys, sportsmen and women, soldiers, homesteaders, pilots, nurses, doctors, lawyers, astronauts, etc.

* When slaves were brought to America, they had to give up their tribal name. They usually assumed the surname (last name) of their slave owner. Because of this fact, most Black people cannot trace their family heritage back beyond the days of slavery. Alex Haley (Roots) is an exception to that fact. He found his African ancestors after much research and travel. Think about your family surname. Where did it come from? Was it a German name that was "Americanized"? Did your mother keep her maiden name when she married your father? Does your name have meaning? Names are very special kinds of words. They have a lot of information about your past, like your ancestors, nationality, their first occupation, the place where they lived.

* Here are some more things to do with names:

*Keep a name notebook of all the interesting surnames that you hear. Of course, you can find hundreds of names in phone books. Your library might have phone books from many different cities. You could also keep a list of interesting first names. Look in books, magazines, newspapers. These names could be used when you write stories or plays. The longer your lists are, the more chances you have to find just the right name for an important character.

*Do you have a nick-name? If you don't, do you want one? Why not make up one for yourself! Find out about the nick-names of people you know. Where did nick-names come from?

*Make a name tag for yourself. Design it so that it tells something about you. You might need a lot of space, so you could make a giant name tag poster instead

of a name tag that you could wear on your shirt. Play around with the letters of your name, the things you like to do, the things you feel strongly about. Put together a picture of you that you can share with others.

*Dance a name. Make an interpretive movement piece about the name of a flower or bird or tree. Does an oak name dance look and feel different from a weeping willow name dance? A rose and a daisy? A lily and a wild-flower?

* Sing the song "We Shall Overcome" again. Sometimes the chorus is sung: "deep in my heart, I do believe that we shall overcome some day" instead of "if in my heart, I do believe that we shall overcome some day". You can choose the way you want to sing it. You can write many verses to this song, verses that fit the spirit of the song. (We'll walk hand in hand; There will be no war; We shall live in peace; We are not afraid)

* The Rev. Martin Luther King had a dream. He used his dream to make a very moving speech to the people of America. (See the speech following these activities).

* Skipper and his mother and father talked about their dreams, too. The Rev. Wilson dreams of a day when people will work together, all races working together as one; Mrs. Wilson says that we should all keep our hands outstretched, ready to help; Skipper wants us to make this world the best that it can be. What is your dream? Think about it. Sure, you have dreams of winning a race, owning a horse, or taking a trip to the mountains. But think about a dream for the world, not just for yourself. Make a classroom dream box (Decorate a big box). Class members can write out a dream on a card and put it in the box. At the end of each day, draw a card out of the box and read it aloud. Think and talk about that dream. What can be done to make that dream come true? For example, if someone dreams of a day when there will be no more hungry people, you might fill a box with food and offer it to one hungry family..... it won't solve the world's problem, but it is a way to begin. Then you can write letters to the World Hunger Organization and find out about other things that you could do.

* Keep singing "Brothers and Sisters". The song is filled with dreams and ideas for working together. And singing together is one way to begin working together!

MARTIN LUTHER KING'S DREAM SPEECH

"Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

But one hundred years later, we must face the tragic fact that the Negro is still not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. . . .One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. . ..

. . .There will be neither rest nor tranquillity in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident; that all men are created equal.

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together. . ..

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado. . ..

Let freedom ring from every hill and mole hill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! free at last! thank God Almighty, we are free at last!'"

LESSON 20

"The Gathering Place"

Now You Know: Dan Perigine has been busy for several months working on a design for the sculpture that was commissioned by the residents of STRAWBERRY SQUARE. Remember how they agreed to barter? Dan would complete a sculpture to replace the old fountain, and he would have a space to work in return. When the viewing audience sees Dan today, he realizes that the designs he has made so far are not right for the Square. As he ponders his problem, he discovers that the people on Strawberry Square use the fountain as a "Gathering Place". This gives him a new way to approach his problem. Dan helps Lisa, Joey and Shannon understand how he works with shapes and space. He wants the people who see his sculptures to use their imagination and feelings - just like they do when they look at clouds. You can imagine that a cloud is a lion, or a tiger, or a kangaroo - or you can just let a cloud be what it wants to be. "The Cloud Song" sings about how shapes don't have to be something you recognize. As Dan goes to work on yet another design, the children are curious about what Dan will see and hear and touch to give him new ideas for the sculpture, and they sing "I Wonder".

Why: Taking time alone and taking time together are separate experiences that are important for children to value and understand. People often problem-solve alone, but they need each other because they are human.

Think About

1. How just because you take time to do something, there is no guarantee that you'll achieve the desired result. (You may have to take more time and try again!)

2. How the same elements of visual art (line, color, shape, space, form and texture) are a part of both representational and non-representational art.

Taking Time

* You may have noticed a very important change on STRAWBERRY SQUARE today. The new Art Center has been completed! After Eliza moved away, the theatre became a storage place. Remember all the wonderful things that Milt encouraged folks to find? Well, now the building has been rennovated and is an Art Center. What is an art center? Is there one in your town? On STRAWBERRY SQUARE, the Art Center is both a gallery (where artists display their work) and a studio (where artists work). Sandy has a dance studio there, David and Milt each have a studio, but Dan continues to work outside. He has been chipping away on his (alabaster) rock, working on a sculpture. He has also been making drawings and miniatures for the sculpture that the folks on STRAWBERRY SQUARE commissioned him to design. So far, he hasn't been successful in designing something that will take the place of the old fountain.

* Sing "The Gathering Place". It's a good song for you to use to sway with the beat. As you sing, you can also walk slowly with the gentle beat. Walk around your classroom. After all, it's your gathering place, isn't it? Greet the people you meet! Where are the gathering places in your home? (kitchen, family room, basement, patio. . . . .) Why are these places used for gathering people together? Draw a floor plan of your home and mark the gathering places. You could also draw a floor plan of your

school. Mark the gathering places and indicate the purpose of the gathering. For example, lunchroom - eat and conversation; auditorium - gym classes and watch special programs, etc. Draw a map of your community. Mark the gathering places and explain the function of each place. Why do people gather there? You might have to spend some time walking around town to do this. Is there a little park where people gather? Do people gather at the ice cream store? Why is it important for people to gather together?

* "The Cloud Song" is such a fun song to sing! Enjoy it. You can also enjoy clouds. In science class, you could study all about clouds - how you can tell about the weather by looking at clouds. You can learn what makes clouds. When you've got some time to take, you can make clouds. Become artistic rather than scientific. One way to look at clouds is to look for shapes in the clouds. It's fun to find silly faces, or funny animals, or even entire cities! Dan likes to look at clouds in a different way. He likes to "let a cloud be what it wants to be." Nature can fashion shapes and designs that no person has ever dreamed of. These shapes can be found in the clouds and in the landscape -trees, bushes, flowers. Take some time to just look around you when you're outside. Look at the hills and valleys, the stars and the clouds, the moon and sun, and all the shadows that are made with their light. Dan says you can "dam up the stream of your creative forces by sitting quietly and observing the shapes and spaces of nature and then you can use them another time when you are creating." Of course, there are plenty of shapes and spaces to see in human made things, too, and it never hurts to keep your eyes open to everything!

Special for the Teacher:

* Creative art projects are an extremely valuable tool in developing skill in the creative problem solving process. Exploration in the visual arts provide very tangible experiences with fluency, flexibility, originality, and elaboration. They can help children practice overcoming mental blocks and break through the habitual "I don't know" response. The prejudice of a closed mind, the fear of being different, or the fear of failure and ridicule lurk in nearly every subject area because outside judgement is usually made. The openness of questions such as: "What else do you see?" "How many things could this be?" combined with artistic freedom can carry over into learning abstract concepts and concrete skills.

* "Non-objective" or "non-representational" art is a mystery to some people. Listen to what Dan said again: "I chose to be an artist because I wanted to make a statement - to say something to people visually. I didn't want to make my pieces of sculpture look the way things might look in real life. I want people to use their imagination and think about what they see. I don't want to be realistic all the time. I want what I create to make you feel surprised or angry. . . . .or sad. . . .or pleased. . . . .to feel like flying. . . . .or sailing. Imagination and feelings. . ." Go to an art gallery or a museum and look at this type of art. You may see some things that you don't like. That's alright. No one likes everything they see. But take your time. Find something that you like to look at - a painting or a sculpture. Look at it a long time, from many different angles. Use your imagination and think about what you see. What do you feel? What do you think about?

* Scribbles are a universal non-representational art form. Here are some ideas for scribbling:

*Make some large scribbles on a piece of paper. Color these scribbles to give certain shapes an accent. Do any of the shapes remind you of things in nature? Of human-made things? These happened by accident. But remember, the first step in doing anything creative is the "playing around" stage!

*Sometimes when people are listening or thinking they "doodle" with a pencil on paper. Collect some of your doodles or the doodles of friends and family. Choose an

interesting one and try to make it in a body sculpture (like Dan did in lesson #7). After you have made the doodle into a human sculpture, have it move. It might simply move with a gentle pulse (like an engine), or it might move all around the room! Don't lose the "doodle shape" as you move.

*If you have someone who could teach you about film animation, you could make the doodles move using that media. If this is unavailable to you right now, try a "flip-page" book. This is a lot of work, but the results are amazing. Use a copy machine to reproduce the doodle about 50 times. (putting several on one page will save paper!) Then trace over the doodle to make it darker. Choose the direction in which you would like to have your doodle move. Then cut and paste the doodle on 50 small sheets of paper, each page having the doodle change it's position by about 1/16th of an inch. As you thumb flip the pages quickly, it will look as though the doodle is moving!

*Write a play for several doodles. Since these doodles are so unique, you might even want to invent a new language for them to speak. Don't forget that your new language needs to sound like it has all the parts of speech. . . .you can do this with voice inflection as you say your lines. Or you could play with words like we did in lesson #2. Remember "Howji Do"? Another idea would be to invent a language similar to "pig Latin."

* Sing the song "I Wonder". If you sing with the audio tape, you can sing with Joey, Shannon and Lisa and let Dan sing his part. Or, you can divide your class into two sections and have one group sing with Dan and the other group sing with the children. After you are familiar with the music, you can play an instrumental version of the song. Choose a melodic instrument to play Dan's melody. The melody is sustained, so it would be nice to use someone in your class who plays violin or cello to play the melody. However, it can be played on the bells, piano, or recorder in a sustained way. (Sustained means connected and smooth) Then choose one or two rhythm instruments to play the rhythm of the words that the children sing. Put those two parts together and you have an arrangement of that song! You can make your arrangement more complicated by organizing it into more parts. For example:

Section A	"I wonder....." (kid's part)	singing
Section B	"Ideas I'll find....." (Dan's part)	singing
Section C	Both parts	singing
Section A1	"I wonder " (kid's part)	instrumental
Section B1	"Ideas I'll find. . ." (Dan's part)	instrumental
Section C1	both parts	instrumental
Section C1	both parts, gradually getting softer	

*Here are the notes for Dan's part of the song, so you'll know which bells to play:

Note: The rhythm of this part does not follow the rhythm of the words because it is meant to be sustained. These are dotted quarter notes and they each get the same amount of time (3 counts). Keep them steady and smooth.

I Wonder
(counter melody)
S. Brown
B C D D C D
E E D C B B
B A G G

LESSON 21

"An Idea Takes Shape"

Now You Know: At the beginning of this episode, the viewers follow Dan as he gathers and plays with ideas. He even uses a computer to manipulate one shape that he likes particularly well - the shape of a grand piano! Shannon and Lisa go to Dan's new farm to help make the new design "take shape". The miniature sculpture that Dan has made gives the pattterns that will create the five foot tall sculpture. Lisa and Shannon help Dan draw and cut out the shapes. As they work, they learn to "Let the Music Help You". They bring the shapes back to Strawberry Square, and everyone helps sand and paint and put the final sculpture together. Bill Kloefkorn wrote a poem after he saw the sculpture. Listen to it as you explore the new shapes and spaces on Strawberry Square.

Why: Television provides children with a unique opportunity to almost "see" inside an artist's mind as he plays around with ideas. Through this visual medium, the artist can show how he gets his ideas (from what he sees and hears) and how he manipulates the basic idea in many ways. It can also show how the artist's ideas and product are influenced by another artist whom he studies and admires. The picture is, indeed, "worth a thousand words".

Think About

1. How an artist takes time to create new ideas - time in study as well as time with nature.

2. How technology, particularly the computer, can help an artist discover new relationships between space and shape.

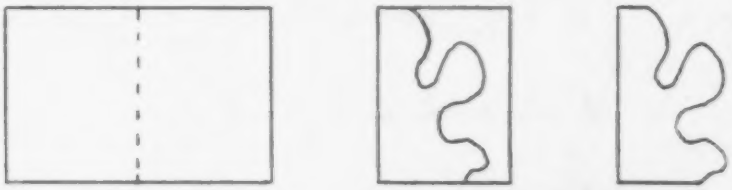
Taking Time

* Computers aren't just for scientists and mathematicians - they can be used by writers and visual artists as well. Dan says that the "computer is a quick way to manipulate shapes. It helps you make associations randomly". If you have an Apple computer in your school, try to get the software that will let you do what Dan did in the opening of lesson #21. The software Dan used is the Apple Graphics Tablet Program.

* If you don't have access to a computer, you can manipulate shapes another way. Make cut-outs of as many shapes as you can think of. Use your scribbles and doodles; look at clouds, trees and hills; look at objects like baseball bats and violins. Turn and twist your shapes. A fun way to see the shapes is to use an overhead projector. Lay your shapes on the surface and watch the projected shadow shapes as you manipulate them. When you find a design that you like, you can leave the shapes there and trace around them on the wall. You might have a giant work of art if your projector is far away from the wall! This image is only one-dimensional. If you want to make a sculpture, you will need to put your shapes together in a three-dimensional fashion. You won't be able to use the overhead projector for this. Use the cut-out shapes and manipulate them to stand up, turn them, and connect them at different corners and spots on each other. Cutting your shapes out of stiff paper or cardboard will help

make them easier to manipulate. When you find a combination that you like, glue the pieces together.

* Do you remember how Dan described the definition of the word symmetry? Try it. Fold a piece of paper in half and cut out a shape:



Now unfold the paper. Each half is exactly like the other half. The piece of paper is symmetrical. If you cut the piece of paper along the fold line, you can move the two identical shapes in the same manner and you have "symmetry in motion".

* The geese demonstrated symmetry in motion. Watch birds of many kinds when they are together. You'll see more of the "contagious mimicry" that creates a visual image for us of symmetry in motion. You have done that when you played the mirroring game. Try that again, but this time, try moving through space rather than sitting or standing in one spot. Try standing in the light of an overhead projector. Stand side by side and move symmetrically by watching the shadows you create. You can do that outside, too, by using the shadows the sun helps you make on the ground or on a wall.

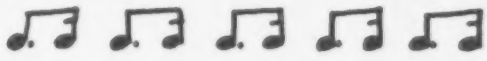
* Music can move symmetrically, too. Try this. Use only the black keys on the piano and put the index finger of each hand on a key. (They don't have to be side by side) Now move the fingers together upward and downward on the keyboard. The music you make is called harmony - when two or more notes sound at the same time. Have a friend put his or her two index fingers on the black keys (any two), and then follow what your fingers do. You have symmetry in sound and motion! You can do the same thing with the melody bells and mallets.

* The word harmony is also used outside musical settings. It means to get along. When you played the piano with your friend, you made harmony in music. Did you also have harmony in your relationship? What are some ways to create harmony in the world?

* When Milt came to visit, you thought about how people can create or change an environment. Dan moved to a farm and took time with the environment in order to encourage his work. Remember how he told Skipper and Ed in lesson #9 about how the open spaces of the Midwest had opened his sculpture style? He chose this environment. If you could choose, what environment would be your choice? Your choice for work environment might be different from your choice for leisure environment. Write a story about your present environments - home, school and leisure. Describe your environment as you "set the scene" for your story. Take time to observe and listen - be aware of all the things that make up your environments.

* "Let the Music Help You" is in a boogie-woogie style. Say those words out loud. Bill Kloefkorn would say they make a great two-word poem!! As you sing and listen to the music again, let your body loose with the beat and the rhythm. You could also play a percussion instrument. Your body instrument and your percussion instrument can move with the steady beat, which is a quarter note pattern that looks like this:

or, they can move in a jerky rhythm, a dotted rhythm pattern that looks like this:



You could also play a "walking bass" on the piano with the quarter note rhythm pattern (example A) or the dotted rhythm pattern (example B). When you play the dotted eighth note pattern, you will need to use both hands to play the bouncy rhythm. Alternate index fingers Left and Right as you boogie through the walking bass! (See the song "Boogie-Woogie Walking Bass" at the end of these activities).

* Here's a dance that you could do with the boogie-woogie. It's a line dance. The underlined words of the song indicate the beats; the action happens on the beats.

Let the music help you as you move along ____ ____
1 2 3 4 5 6 7 8

FEET: step to the R, 8 counts: R step out to right, L cross behind (2 counts)

R step out to right, L cross in front (2 counts)

R step out to right, L cross behind (2 counts); R step out to right, L kick (2 counts)

HANDS: shake R hand held high in air, clap both hands together on count 8

Let the music help you find a little song ____ ____
1 2 3 4 5 6 7 8

FEET: same as before, reverse (move toward L)

HANDS: same as before, reverse

Tap your foot in rhythm kind easy and slow (Til you)
1 2 3 4 5 6 7 8

FEET: Step R, touch L close to R (2 counts); step L; touch R close to L (2 counts) Travel sideways R, starting with toes pointing in, then out, in, out (4 counts)

HANDS: follow feet, palms down as if they are feet OR hands on hips

Till you find the beat and then you really ____ can go (Just)
1 2 3 4 5 6 7 8

FEET: Step L, touch R close to L (2 counts); step R; touch L close to R (2 counts) Travel sideways L, starting with toes pointing out, then in, out, in (4 counts)

HANDS: same as before

(Just) swing and sing sing and swing Til you've
1 2 3 4 5 6 7 8

FEET: R heel touch in front; R touch close to L (2 counts); L toe touch behind; L touch close to R (2 counts); R heel touch in front; R touch close to L (2 counts); L toe touch behind; L touch close to R (2 counts)

HANDS: opposite arm moves in direction of feet: L arm in front at beginning, etc.. . ..

(Till you've) got it and you know it and you can't let it go.
1 2 3 4 5 6 7 8

FEET: Travel sideways R, starting with toes pointing out, then in, out, in (4 counts); travel sideways 1, starting with toes pointing out, in, out, in (4 counts)

HANDS: palms down, move as if they are feet OR on hips

* Make Dan's sculpture! On the next page you'll find a pattern that Dan has made for you. The scale of this pattern is 1 inch = 1 foot. Do you know what that means? Trace the pattern on heavy paper or cardboard. Cut out each piece carefully. Follow the directions and glue the pieces together. You now have a miniature model of the sculpture that Dan made! He used the same process when he made the larger version. After he designed the sculpture, he traced the patterns on large pieces of wood. He used an overhead projector to enlarge the patterns. Then he cut out the pieces and used glue and steel hinges to put the pieces together. If he were going to make the sculpture in steel, he would take the wood pieces to a foundry and have the pieces cut in steel and welded together.

* When you have your miniature of Dan's sculpture, you will be able to see just how many choices Dan had as he decided which direction to place his sculpture. How many ways can you find to place the sculpture? Which way do you like best? Why? Look at the sculpture at different times of day. See how the light and shadows change the way the sculpture looks. Take the miniature outside. Does it look different in the grass? On concrete? In a tree? Again, look at the way the light changes the sculpture.

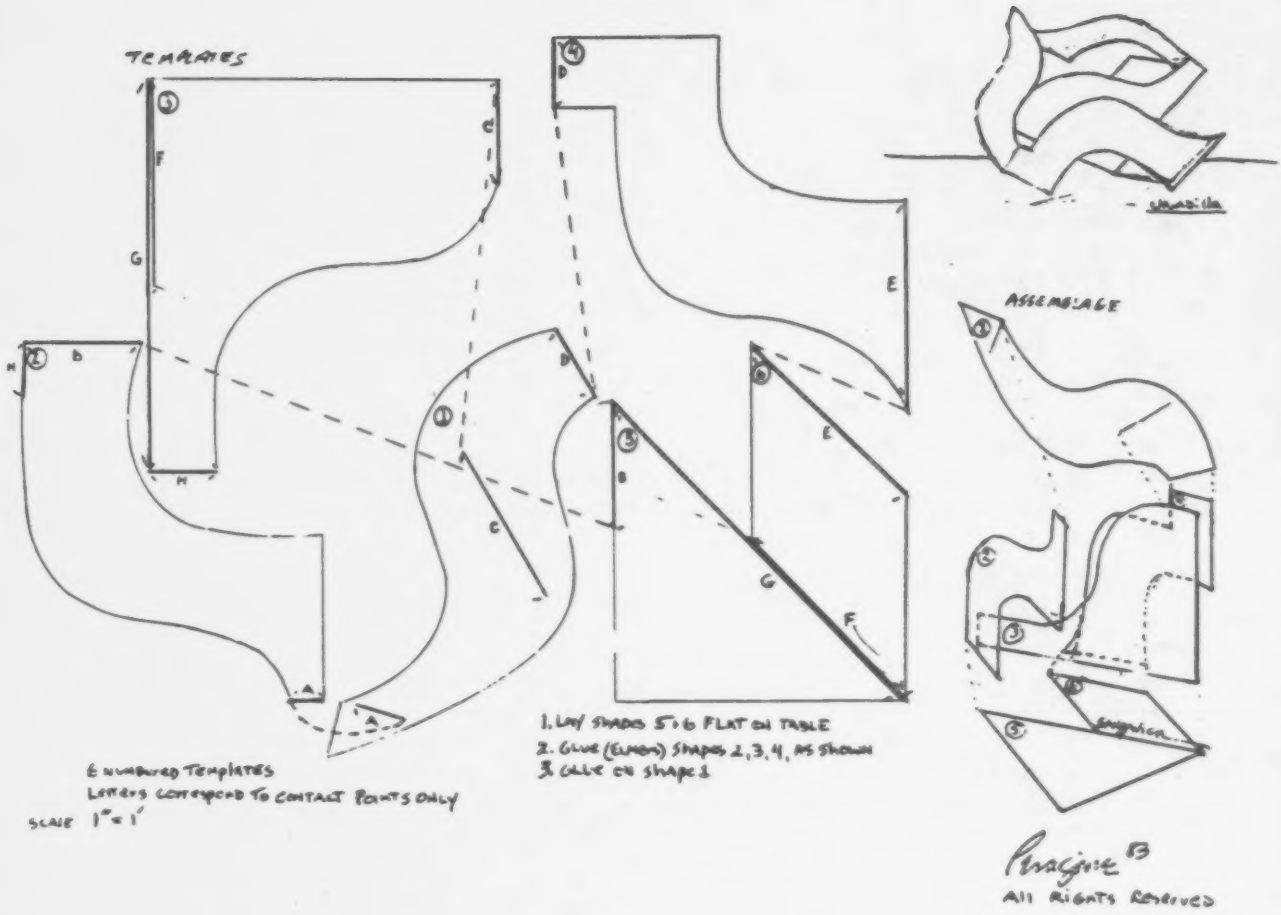
* Bill Kloefkorn looked at the sculpture the way Dan likes. He used his imagination and feelings and thought about what the sculpture meant. He decided to write a poem about the sculpture:

SCULPTURE ON STRAWBERRY SQUARE

Space and surface,
edge and line -
whatever it is
it waits in silence,
gathering time.

And the more you
take from it
the more it gives -
what it is
is what
you think
it is.

Say the poem loud. There are probably as manyways to say this poem as there are ways to place the sculpture! Experiment!


TEMPLATES
ASSEMBLAGE
1. LAY SHAPES 5 & 6 FLAT ON TABLE
2. GLUE (ELMERS) SHAPES 2, 3, 4, AS SHOWN
3. GLUE ON SHAPE 1
6 NUMBERED TEMPLATES
LETTERS CORRESPOND TO CONTACT POINTS ONLY
SCALE 1" = 1'

Imagine 83
All Rights Reserved

Let The Music Help You

Sheila Brown
Arr: Tom Larson

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F7
GOT IT AND YOU KNOW IT AND YOU CAN'T LET IT GO
CAN'T LET IT GO
CAN'T LET IT GO

LESSON 22

"The Ugly Duckling"

Now You Know: The new sculpture is more than a gathering place! With a little imagination it can become many things. So, invite the children to imagine that the sculpture piece is a duck's nest and a cottage on the bank of a lake, and now we have the setting for a story. The residents of Strawberry Square invite some of their friends to join them in making a dramatization of the story of the Ugly Duckling. After deciding the scenes to show the beginning, middle and end of the story, they choose characters, make costumes, and work on songs and dances and rhythmic chants to complete their creation. The viewers will see how the poor Ugly Duckling is driven from the barnyard because "Your Feet's Too Big", how he is driven from the old lady's cottage because he can't purr or lay eggs, and how he finds beautiful swans on a lake. The Ugly Duckling feels bad because he thinks the swans might hate him because he's so ugly. However, the story does have a happy ending. The Ugly Duckling discovers that it doesn't matter if you're born in a duck yard, so long as you're hatched from a swan's egg. Afterall, "It's What's Inside That Counts".

Why: Young children generally have many opportunities to be part of an audience; they have fewer opportunities to be performers. Creative drama is primarily concerned with this side of the theatrical equation - the performer. It is done for the sake of the participants. It is a process which focuses almost exclusively on the personal development of the participants. The purpose is not to develop actors, but to help youngsters develop as more sensitive human beings. Nellie McCaslin says of Creative Drama: "It's goals are the same as those of theatre: to increase understanding, to sharpen perceptions, to make active and operative the social nature of humanity, to bring the participants into active contact with the best that has been thought and said throughout human history, and to explore the nature of being human."

Think About

1. How much fun it is to take time and pretend to be someone or something other than yourself.

2. How when you make a play or a drama, you create characters who tell a story through their dialogue and action.

Taking Time

* Now that you've seen a performance of "The Ugly Duckling", you might want to try some dramatic activities. Here are some ideas:

*If you don't have a lot of people to help you put on a play, you can tell a story. Storytellers are very important people. When they tell a story, the characters come to life in the voices that the storyteller gives them and in the facial expressions and actions of the storyteller. Find a simple story that you like (look in the primary section of the library). Read it several times. Make an outline of the events in the story. You may want to memorize some of the dialogue (the actual words a character will say), especially if the dialogue is funny or rhythmic or, if it is important to be said just the way the author wrote it.

However, most of the time you will simply tell the story in your own words, acting the part of each character in the book when he or she has lines to say. Otherwise, you are the narrator, and you want to make the story come alive in the imagination of your listeners.

*Read some nursery rhymes. Choose one that you like, and one that you think would make a good play. Some nursery rhymes have additional verses that you may never have heard! Choose someone to be every character in the rhyme, and then act it out. You can create your own dialogue for the characters to say if there are no such words in the rhyme. For example, what do you suppose the spider said to Little Miss Muffet to frighten her away?

*Write your own play. Choose a story that you like - from your reading books, library books, Hans Christian Anderson, Grimm Brothers, etc. If you prefer, write your own story. When you make it into a play, here are the things you must do:

1. Outline the events (scenes)
2. Decide the players (characters)
3. Create the space (sets)
4. Put together things to wear (costumes)
5. Put together things to use (properties or props)
6. Invent things to say (dialogue)
7. Invent things to do (business and action)
8. Do it! (performance)

NOTE FOR NUMBER 6: Sometimes characters don't have to have all their words written down. If the characters know what is supposed to happen from the outline, they can improvise dialogue and action. Other characters must watch and listen carefully for their cues to speak or act. If you make a recording of your play, you could transcribe the words the actors made up when they were performing. Then you would have a written version of your play, and someone else could perform it.

* Would you like to give a performance of "The Ugly Duckling"? Here is the script that STRAWBERRY SQUARE created. You can add dialogue, new characters, and action. You may even add new scenes if you wish. Have fun! Use the song book and music tapes to help you learn the songs. (The script for "The Ugly Duckling" follows the activities in this lesson).

* When you create costumes for the plays you perform, you'll need to use plenty of imagination and skill. Remember, creativity can be looking at one thing and seeing another. You look at something and ask, "what else can it be?" That's what the folks on STRAWBERRY SQUARE did when they made the costumes for "The Ugly Duckling". They asked that question, and some of the answers were: feather dusters can be duck's tails; long underwear and pajamas can be duck costumes; elegant clothes (tuxedos) can be swan costumes. Of course, they also added things like hats, aprons, glasses and wigs to "enhance" their costumes.

* Listen to "Your Feet's Too Big" again. Do you recognize the style? (Blues/jazz) The music really swings. The song was written by Fats Waller. He was an interesting character. Do some research in the library and see what you can learn about him. There are lots of instruments accompanying Skipper's solo. You can hear piano, bass, drums, saxophones and trumpets. There is also a solo blues trumpet that plays several times. Listen for that sound - sometimes it sounds like a chicken squawking! The trumpet player uses a mute to help him get unusual sounds from his trumpet. The mute (something to soften the muffle sound) he used for "Feet" is one he created. He looked at a regular toilet plunger and said "What else could this be?" You've heard that question before, haven't you? Well, he decided that if he took the stick off, the plunger would fit right on the bell of his trumpet. Since it is rubber, he could squeeze it and make all kinds of different sounds. On other days, he even uses a little paper party hat to change the sound of his trumpet!

* The Ugly Duckling and all the other characters learned an important lesson: "It's What's Inside That Counts". The style of this song is like the comic opera music Gilbert and Sullivan wrote. It's a very "dramatic" style, almost an exaggeration of both melody, accompaniment, and lyrics. When you sing with Ed at the beginning, try to copy the way he sings. It's great fun to sing Gilbert and Sullivan music. Try to find some other Gilbert and Sullivan songs to sing. (Music from "The Mikado", "Pirates of Penzance" and "H.M.S. Pinafore" should be easy to find)

* Think about the words of "It's What's Inside That Counts". What do you think about inside? What you think is important is sometimes called your values. What do you value? The things and ideas that you value are what you "stand for" - what you think, believe and feel - and they are more important than how you look on the outside.

SCRIPT

"The Ugly Duckling"

CHARACTERS:

MOM DUCK
OLD DUCK
BABY DUCKS
TURKEY (MR GOBBLEDYTURK)
COW
HORSE
OLD LADY
CAT
HEN (CHICKABIDDY SHORTSHANKS)
SWANS

MOM DUCK: Ah.....summertime! I'd love to be swimming in the lake instead of sitting on my nest. But this is a mother duck's job.....hatching eggs. (GRUMBLES) Where is that Old Drake when I need him? (SHIFTS POSITION) Oh.....I'm tired and bored from sitting. (SHE MAKES MANY CREATIVE SHIFTS OF BODY POSITION) (READS FROM THE WALL STREET JOURNAL) Feathers down this week. (TEARS PAPER FOR NEST) SHOWS BOREDOM WITH EACH SIT. AFTER SEVERAL OF THESE MOVES, SHE HEARS A SCRATCHING AND PECKING NOISE MADE BY A BABY THUMPING THE SCULPTURE.) What's this? Is it time? (STANDS TO LOOK DOWN AT THE HATCHING).

THE HATCHING TAKES PLACE WITH MUCH PECKING AND CLIMBING OUT OF THE EGGS. HEADS POKE THROUGH THEIR "SHELL" AS ONE BY ONE THE BABY DUCKS EMERGE. THEIR PECKING AND PEEPING HAVE SOME SORT OF RHYTHM WHICH CAUSES THE MOTHER DUCK TO JIVE A LITTLE. THE BABIES JIVE CLUMSILY, TOO.

OLD DUCK: (WADDLES UP TO THE GROUP. SPEAKS WITH AGE.) How goes it with the hatching?

MOM DUCK: See for yourself, Old Duck - only one egg left to hatch.

OLD DUCK: Oooooooo - that's a mighty big egg - looks like a turkey egg to me!

MOM: Better not be! My babies are the prettiest little ducks you could possibly see! I don't want an old turkey to hatch here.

OLD DUCK: Me either. . . . .just wouldn't do. (WATCHES BABY DUCKS - THEY'RE REALLY JIVIN' NOW. SHE JOINS IN THE RHYTHM AND JIVE. SHE SPEAKS IN RHYTHM): Check it out. . . . I say they've all got rhythm.

ONE BY ONE, THE CHANT IS PICKED UP AND THE BABIES, MOM AND OLD DUCK DO A RHYTHMIC JIVE AROUND THE AREA, REALLY GETTING INTO IT.

ALL:

(SHOULD BE A SNAP ON TWO AND FOUR - JUST LIKE JAZZ)

WHEN THE LAST EGG BEGINS TO HATCH, THE CHANT KEEPS GOING. THE UGLY DUCKLING COMES OUT SLOWLY AND AWKWARDLY, PARTICIPATING IN THE RHYTHM WITHOUT MUCH SUCCESS. HE KNOCKS A FEW BABES DOWN, AND THE RHYTHM STOPS.

OLD DUCK: Awk!!! Awk!!! It is a turkey. (LOTS OF QUACKING FROM THE BABES, TOO - IN FEAR)

MOM: (TRYING TO REMAIN CALM) It certainly is a very large duckling.....but it couldn't possibly be a turkey.

OLD DUCK: We'll have to ask Mr. Gobbledyturk.

MR. GOBBLEDYTURK THE TURKEY, STRUTS IN. HE THINKS HE'S KING OF THE BARNYARD, GOBBLING AND TURNING RED IN THE FACE.

MR. G: Did I hear - I say - did I hear someone mention my name: (HE SOUNDS SUSPICIOUSLY LIKE FOGHORN LEGHORN)

MOM: Mr. Gobbledyturk, do you think this big, ugly duckling of mine might possibly be a turkey?

MR. G.: A turkey? Turkey!? I know a turkey whenever I see one. . . . . This here. . . . .I say. . . .this here ugly fellow is not a turkey.

OLD DUCK: How can we be sure?

MR. G.: Just take all your babes to the lake, Mrs. D. Turkeys can't swim, never have, never will, so we'll soon find out just what he is. . . . . or isn't.

MRS. D. LINES THE BABIES UP AND THEY ALL BEGIN TO WADDLE DOWN TO THE POND. EVERYONE IS NOW IN RHYTHM, STAYING IN CHARACTER AS THEY WADDLE AND CHANT.

ALL: Check it out - I say - we've all got rhythm. etc. . . THIS KEEPS UP UNDER THE MOM DUCK'S DIALOGUE.

MOM: Into the water, my dears. . . . . and just keep walking. Swimming is just like walking, only smoother.

WE SEE AS EACH DUCK HITS THE "WATER", BECAUSE THEIR WALKING BECOMES SMOOTHER - CONNECTED. THE CHANT BECOMES A "SMOOTH JIVE" VELVET TONGUES ALL! THE UGLY DUCKLING IS DOING WELL IN THE WATER. THE OLD DUCK AND TURKEY SIT ON THE EDGE, DISCUSSING THE SWIMMING PROGRESS.

MR. G.: Told you he wasn't a turkey. . . swims pretty good for an ugly duck.

OLD DUCK: Yes, he does - but he's so big. . . . .just too big and ugly to be a duck. He's a disgrace to the barnyard.

OTHER ANIMALS JOIN THEM. THEY MUST TALK WITH SOME ONOMATO POETIC SOUNDS, TO HELP INDICATE CHARACTERS.

COW: Moooooooooo. . . .just what is that new creature swimming out there?

HORSE: (WHINNYING AS IN JEERING) Looks like a great gawk to me. (SNORTING LAUGHTER) Wouldn't you say he's a great gawk, Gobbledyturk?

MR. G.: He's a bit gawky all right - bigger than a duckling should be. (AS THE DUCKS EXIT THE WATER) Look at those feet -tooooooooooooo big!

OLD DUCK: (IMITATING AND EXAGGERATING MOVEMENT OF BIG FEET) They're colossal!

COW: (ALSO MOVING EXAGGERATED IMITATION) Moooooon-strossa!! (EXTENDS FIRST SYLLABLE AS A MOO, BUT DON'T LOSE THE RIGHT PRONUNCIATION OF THE WORD)

HORSE: Preeeeeeeeeepostra!! (EXTENDS FIRST SYLLABLE AS A WHINNY)

MR. G.: Yessir Ugly Duckling. . . . . I'd say your feet's too big!

THIS PHRASE IS REPEATED BY FIRST ONE AND THEN ANOTHER OF THE DUCK, COW, HORSE CHARACTERS (SPOKEN IN CHARACTER, OF COURSE) AND A DEFINITE RHYTHM IS CREATED AS THEY CIRCLE THE UGLY DUCKLING, CHANTING "YOUR FEET'S TOO BIG". THIS PHRASE REPEATS THROUGHOUT THE SONG.

SONG:Fats Waller tune "YOUR FEET'S TOO BIG"

SPOKEN: I say, Duck - listen here, duck
SINGS: On Strawberry Square, in a nest for two
There were four of us; me, your big feet and you
From your ankles up, I'll say you sure are sweet,
From there down, you're just too much feet.

Your feet's too big (Don't want you 'cause)
Your feet's too big (Can't use you 'cause)
Your feet's too big (Mad at you 'cause)
Your feet's too big.

SPOKEN: Duck, Listen!
SINGS: Nidy-oh-nah, nidy-ny-ny
Where did You get 'em? (Had to rent 'em, lookin' like that)
Your mother says she likes you, she thinks you're really sweet,
(LAUGH) She don't even care if you've got them big feet.
She likes your feathers, and she says she likes your wig,
But, oh, look at 'em - your feet's too big

Your feet's too big (Don't want you 'cause)
Your feet's too big (Can't use you 'cause)
Your feet's too big (Mad at you 'cause)
Your feet's too big.

(INTERLUDE ON TAPE)

SPOKEN: Duck, I don't know if anybody ever told you this, but:
SINGS: Your pedal extremities are colossal
To me you look just like a fossil duck
You got me walkin', talkin', squawkin', 'Cause your feet's too big

Your feet's too big (Don't want you 'cause)
Your feet's too big (Can't use you 'cause)
Your feet's too big (Mad at you 'cause)
Your feet's too big.

AT THE END OF THE SONG, THE UGLY DUCKLING HAS LEFT AND THE OTHERS CONTINUE THE RHYTHM, GREAT ENJOYMENT AT THE POOR BABE'S EXPENSE.

UGLY DUCKLING: (MUMBLING IN RHYTHM) My Feet's too big. . . . .They don't want me 'cause my feet's too big. (PAUSE) Why does it have to be me? They all said it - I'm ugly. . . .(BEGINS TO EMOTE ON THE OLD LADY'S HOUSE) An ugly, ugly, duckling.
(SOBBING)

OLD LADY: (PEERING OUT OF HER HOUSE) Who's that wailing on the wall of my little cottage?

CAT: (COMES AROUND THE CORNER OF THE HOUSE, SPEAKING ONOMONOPOETICALLY AS A CAT) Wee-ow-llllll. . . . .looks like a mighty ugly duckling.

OLD LADY: (RUBBING AND STROKING THE CAT WHO ARCHES HIS BACK AND PURRS LOUDLY) A duck. . . . . I could have duck eggs!

CHICKABIDDY SHORTSHANKS: (QUICKLY APPEARS, CLUCKING WILDLY UP TO THE UGLY DUCKLING) Can you lay eggs?

UGLY: No

OLD LADY: Now, now, Chickabiddy Shortshanks. Give the little duck time to grow up. Come in to my house, Ugly Duckling. We'll give you a one month trial.

THEY ALL SIT OR LOUNGE. SOMEONE REACHES OVER AND REMOVES A PAGE FROM THE CALENDAR. TIME HAS PASSED.

CHICK: Have you laid an egg yet?

UGLY: No.

CHICK: Then you will have to leave.

UGLY: (THINKS AWHILE) I can swim.

ALL: (HORRIFIED) Swim?????!!!

UGLY: I really miss swimming in the water.

CHICK: Well shut my beak. You have nothing to do, that's why you have these fancies! Lay eggs or purr. . . . .then your silly noodlings about swimming will pass.

UGLY: But it is so peaceful to swim on the water - and it's great fun to dive down to the bottom.

CHICK: AWWWWWWK! You've gone crazy!

CAT: Tails and whiskers! Go under the water??!!

OLD LADY: Silly duck! I've given you a warm room and plenty of food - and all you can do is ramble on about swimming? Learn something.

CHICK: Learn how to lay eggs.

CAT: Curve your back, and purr and give out sparks.

CHICK: You're just a schlip.

CAT: A schluck.

OLD LADY: An ugly duck!

CAT: A schluck.

CHICK: A schlip.

ALL: Let's give him a nip.

ALL: (CHANTED SEVERAL TIMES AS THE UGLY DUCKLING IS DRIVEN AWAY)

Schlip, schluck, an ugly duck
Schluck, schlip, let's give him a nip

UGLY DUCKLING: (CRAWLING UNDER A TREE TO REST AND HIDE.) Finally - I'm alone and safe -here under these pine needles. I wonder if I can stay warm until spring? (SOME OF THE CHARACTERS TOSS FLOWERS TO INDICATE SPRING IS HERE. UGLY WAKES UP) It's spring. . . .(LOOKS UP) Look at those beautiful birds, flying up so high. What long, graceful necks they have. (GETS OUT AS HE TALKS WADDLES TO THE WATER) What beautiful, happy birds they are. . . oh. . . .I feel so strange . . .

(HE'S SEIZED BY AN UNCONTROLLABLE URGE). . I'd better dive down to the bottom of the lake and clear my head. Why do those birds make me feel this way? (DIVES AND SPUTTERS, SHAKING THE WATER FROM HIS HEAD) That didn't work. . . .I feel like I want to (HIS WINGS BEGIN TO MOVE. . .MORE OF THOSE UNCONTROLLABLE URGES) . . . oh no. . I want to. . . .Fly!! (AND FLY HE DOES. UP AND UP AND AROUND AND AROUND) I know. . .I'll follow those royal birds! They'll probably hate me because I'm so ugly, but I'd rather be with them than teased by my family, Old Duck, Mr. Gobbledyturk, Chickabiddy Shortshanks and all the others. . . .(AS HE FLYS, HE SEES THE SWANS. There they are. (SWOOPS DOWN TO LAND. THERE ARE SEVERAL SWANS SWIMMING ABOUT IN THE WATER. ON THE BANK ARE THE ORIGINAL ANIMALS.

UGLY: (CONTINUES) What a beautiful pond. See how the trees hang over the water - maybe they'll hide me from those animals. (SWIMS UP TO THE SWANS) Do your stuff, royal birds - go ahead and hate me, just don't send me to an ugly farm. (HE ARCHES HIS NECK AS HE BOWS. THE OTHER SWANS GATHER AROUND HIM, SWIMMING GRACEFULLY AND APPRECIATIVELY. UGLY DUCKLING OPENS HIS EYES, KEEPS HIS HEAD BOWED.) My heavenly duckbills - look at my reflection. . . (could look in a mirror) I'm

not an ugly duckling anymore! I'm just like these royal birds. . . . I'm a . . .a. . .a . . .

BABY DUCK: (CALLING FROM THE BANK) Oh mother, come and see. . . . . .

MOM DUCK: There's a new swan on the pond.

UGLY: (A "TAKE" LIKE "SO THAT'S WHAT I AM")

OLD LADY: I'll throw him some bread and cake.

CHICKABIDDY: Oh yes - the new swan is the prettiest -

MR. G.: So young and handsome!

UGLY: (CLOSE UP) It doesn't matter if you are born in a duck yard - as long as you are hatched from a swan's egg. (SINGS):

It doesn't matter if you're born in a duck yard
It's what's inside that counts they say
It doesn't matter if you're born in a duck yard
And you walk and talk in a different way.

ALL:

It's what's inside that counts
In the business of living.
It's what's inside that counts they say. . .
'Cause the things that matter most
Are the things you hold inside your heart
And soul and mind, Yes!

It's what's inside that counts!
It's what's inside that counts!
It's what's inside that counts, I say!

LESSON 23

"To Be Or Not To Be"

Now You Know: Today Skipper arranges a special treat for Joey. The Nebraska Theatre Caravan is in town, performing a play called "M M". Joey sees the play and meets some of the players. Jerry Longe, Sally Neumann, and Dan Prescher come to the Square between shows. That gives Joey a chance to ask questions about The Theatre and about what it's like to be an actor. Jerry tells him that "It's What's Inside That Counts" in the business of acting. He tells Joey that you use your feelings and emotions when you pretend to be someone else. Sally invites Joey and Skipper (and viewers) to pretend to be monkeys, so tell the children to be ready for some "monkey business". Dan tells Joey about what it's like to play many different people and other things in a play. In the end, everybody discovers that if you imagine (in your "Imagination") you can be anything you want to be, but it doesn't hurt to have a few costumes or props to help the image!

Why: "Play acting" is an important part in the development of any child. "The Ugly Duckling" (Show #22) sparked interest in creating a product from this most natural and inventive playing. "To Be or Not to Be" carries that interest into the total picture of the theatre. As in the introduction of the other artists in this series, it is important for the viewing audience to realize that the arts provide a profession - a way of life for some very real people.

Think About

1. How an actor must take time to observe and imitate as well as reach inside his/her feelings and emotions to create a character.

2. How classroom creative dramatics differs from professional theatre only in scope and complexity - the same elements of theatre are there.

Taking Time

* Jerry Longe is an actor because it gives him a chance to do <u>all</u> of the arts. He especially likes the thought that in acting, you "can be a grown-up and yet play and pretend to be someone else". The next time you go to a movie, watch a television show or see a play, try not to get completely "caught up" in the story. Choose an actor or actress (not necessarily the main one) and watch him or her closely. What are the things he or she does to make that character come alive?

* Sing "It's What's Inside That Counts" again. Notice that some of the words have been changed to make the song fit this story. This alteration of a song's lyrics is called a <u>parody</u>. You probably already know some other parodies - like the Peanuts "Pumpkin Carols," for example. Ask your teacher, parents, or aunts and uncles about parodies they know - some of them have a lot of history! Many parodies were written during World War I and II, past political campaigns, etc. Try writing parodies! First, choose a simple song. Then write out the words in their original form. The first parody you write could be to just change a few of the words.

SONG	PARODY
Row, row, row your boat Gently down the stream Merrily, merrily, merrily, merrily Life is but a dream	Row, row, row your boat Right into the lake Merrily, merrily, merrily, merrily Let's go eat a cake

Then you can change <u>all</u> the words. (Be sure to keep the same rhyming pattern)

PARODY "ROW ROW ROW YOUR BOAT"

Hop, hop, hop around
Like a little frog
Happily, happily, happily, happily
You sit upon a log.

* What does a director do? Invite the director for the Community Theatre or for the High School to come into your classroom and talk about his/her job. You may have discovered (when you were giving your plays) that you needed to have someone "in charge". The director is in charge. He/She also is what is called a "third eye". Think about what that might mean. When you are performing, you don't know what you look like.

* "Monkey see monkey do" is a great game. Choose someone to be the lead monkey. Whatever the lead monkey does, all the other monkeys must imitate. Take turns being the lead monkey!

* The actors in the Nebraska Theatre Caravan went to the zoo to observe (watch) real monkeys in action. This was important for them to learn how to be believable as a monkey. If you don't have monkeys in a zoo, you can still practice your observation and imitation skills. Observe a cat or dog - or hamster, gerbel, bird or snake. What are their habits? How do they move? What sounds do they make? Can you make yourself as believable as the animal you have observed? Maybe you could write a play about your animal - you would be the leading character, of course!

* Pantomime is something that actors do to develop skill as an actor. You can practice pantomime, too. Pantomime means you don't <u>talk</u>, you just <u>do</u>. You don't need any props (objects), because you will pantomime or pretend that you have them. Try this pantomime scene: You are asleep in your bed. You wake up, get out of bed and put on your bathrobe. You walk tiredly into the bathroom and wash your face. Don't forget to use the soap. After drying, you are ready to brush your teeth. Now it's time to go fix breakfast. You go into the kitchen and prepare your eggs, pour your juice, and eat your breakfast. Wash the dishes and clean up your kitchen. Now you can go get dressed and you're ready to go to school! (This scene takes a lot of time . . . . . .so don't be in a hurry to pantomime it.)

* There were some sound effects used in <u>Monkey Monkey</u>. When the waterfall ("rainbow of falling water") is seen, for example, bells are played. Maybe you can find some other ringing sounds in your classroom that could also be a waterfall. In your nursery rhyme play, you could add some sound effects. Choose instruments you can find in the classroom, or make your own! Search for interesting, unique sounds that you can make with every day things.

* It seems like all of the arts demand that you use your "IMAGINATION" whether you are an observer, a performer, or a creator. Did you notice that the second verse of this version of "Imagination" is a parody of the original version? When you sing the song again, imagine you are out on a stage. Playing "let's pretend" is a lot more fun if you use some props. Eliza (STRAWBERRY SQUARE I, lessons #22 and 23) had a wonderful carpet bag full of props and costumes. She left some of those things behind in the theatre-turned-arts-center, and Jerry, Dan and Sally found them in a trunk. Maybe you could have a big box or trunk in your classroom that could be filled with "let's pretend" props and costumes. If everyone brought something from home (that nobody needed anymore), you would have a great beginning!

* The following activities were written by Eleanor Brodie Jones especially for the play MONKEY MONKEY. (1981, Eleanor Brodie Jones)

* "INSTANT ACT OUT"
The impact of theatre is the result of actually seeing and hearing the situation, feelings of the characters, adventures, and the dangers presented live. Through this method of presentation, events presented on the stage gain the immediacy and importance of things that really happen to us or of which we have personal knowledge. Acting out information or situations can be an effective classroom approach to learning that can improve both understanding and retention. "Instant Act Out" can be a method of exploring behavior or a way to select and memorize the ten most important facts in the current history lesson.

* UNDERSTANDING THE STORY
Choose any piece of literature; history chapter, story, health lesson, etc., that everyone has read. Have students select the most important or vital information that is conveyed through the writing and list this information on the board. The entire class can then experiment with ways of acting out each important point listed or the class can be divided into small groups with each group being assigned one or more items to act out. After everyone has had the opportunity to decide how to present their scene or information and to rehearse the presentation, the entire list of information can be acted out in sequence listed. Older students can be assigned independent study projects in which they are responsible for reading materials, listing pertinent information, and serving as narrator while other students serve as actors and illustrate the information being narrated.

* EXTENDING THE STORY
After reading a story or chapter of history, choose several incidents out of the story and have students discuss how they might have felt if they were in the situations depicted. Have everyone close their eyes and try to imagine themselves in the situation. If weather conditions, geographic location, environment, etc., had a great impact on the situation or characters being studied, quietly remind students of these conditions while they sit with their eyes closed. After everyone has had enough time to really focus their attention on this imaginary situation, instruct the entire group to open their eyes and to silently act out the scene in which they have imagined themselves.

* THE TALL TALE BOX
(This activity can be conducted with everyone sitting at their desks.) Fill a small box (that can be easily passed around) with neutral items (bits of paper, rocks, pieces of a leaf, pieces of wood) and have each student select an item. Each person must then give a "magic identification" for his object, i.e. an ordinary rock may be identified as a dragon's tooth, etc. Following the identification process, the class is reminded of

the important elements of story-telling (beginning, middle, end; development of action and character, etc.) and each student is instructed to create the most fantastic story possible, based on this "magic object". This process can be completely oral (if so, you might suggest that the story be told "in character" as if it actually happened to the student) or the tall tales can be written down. If they are written down, discussion, revision, and publication can be used to further develop the process. An interesting variation of this project is to have the class go outdoors and locate their own "magic object."

* THE CIRCULAR STORY

With the group sitting in a circle, the leader introduces a story (this can be a single sentence or an episode). Each member of the group adds to the story with the leader assuming responsibility for concluding the story. The process can be repeated with other group members becoming the leader.

LESSON 24

"Pardon Me, Your Pun Is Showing"

Now You Know: Have the children ever heard the saying "One thing leads to another?" When Joey, Skipper, Jerry, Dan and Sally began to pretend and improvise with the things they found in the trunk, that led to the creation of a quick little melodrama. Invite the children to watch "Dapper Dan" rescue "Sal Sweetingood" from the sinister "Jerry Sly" and they'll know that "Words Are Alive." Invite your class to sing along, they'll save the day! The song reminds everyone of a scene in "Monkey Monkey" where words are alive with puns. Watch and "sea" for yourself! Ricky shows another way to play with words in his language. Eyes and hands need to be ready. The children can even sing "Take Time" with Ricky as their voices sing with Skipper.

Why: This episode furthers the concepts and ideas presented in "Word Play" (Show #5). It is yet another way to help children understand that the power of words is in the imagination. And words can make you laugh. . . . .when you play with their usage and sound and context. . . . you can control words and weave them in new ways. This sort of humor with words will delight children, especially those who like to create their own puns. Ricky provides yet another inventive way of playing with words by getting the whole body involved with communication. Variety is the energy of life.

Think About

1. How taking time to play with words can be fun and funny - or, pun and punny.

2. How communication is a product and a process that involves not only words but also the entire body and face.

Taking Time

* A melodrama is a special type of stylized drama that exaggerates the plot, character, and action of a story. There is always a villain, a hero and a sweet young woman (the heroine) in peril or danger. In this telelesson, you saw a "mini-melodrama" performed while singing "Words Are Alive". The villain (Jerry) threatened the heroine (Sally) that if she didn't give him the deed to her land, he would tie her up on the railroad tracks. She was saved by the hero (Dan) just minutes before the locomotive steamed down the tracks! It's a lot of fun to perform melodramas and it's a lot of fun to watch them performed! The audience is very important in a melodrama. They are supposed to "boo" and "hiss" everytime the villain comes on stage. They can even throw popcorn at him! Of course, when the hero comes to the rescue, the audience cheers. They also provide shrieks and groans of fear and worry at all the right times. Watch the entertainment section of your newspaper and when a junior high, high school, or community theatre is doing a melodrama, ask someone to take you. You can teach them how to be a good melodrama audience!

Special for the Teacher:
* Bill first taught us that "Words Are Alive" in lesson #5. This is another time to try some of the word play that is suggested in the Teacher Guide materials from that lesson.

Special for the Teacher:

* The "Dragon King" of the Eastern Sea scene from "Monkey Monkey" is filled with puns. A pun is a play on words of the same sound but different meanings or a play on different applications of a word. They are meant to be funny. But sometimes people groan. Remember when Joey (as MOM DUCK) said "pillows are down this week"? There are books about puns (SEE BIBLIOGRAPHY) that are a delight to read. Some children do not "get" puns - they don't see the humor in the play on words. They may feel left out if a "pun session" ever begins in your classroom, but experience generally brings an appreciation of puns, if not an ability to create them.

* Have a "pun board" display. Each week have one word in bold letters on the board. As children think of puns, they can write them on paper and tack them to the board or simply write them on the chalkboard. For example:

FEET

"I toed you so" "He's the sole survivor" "There are many different ankles to that story"

"I nailed you on that one" "Toe be or not toe be"

"The agony of defeet" "Give em a foot, and they take a hike"

* Another fun thing that happened in the scene you saw from "Monkey Monkey" was that the actors (particularly Jerry) began to ad lib "fishy" expressions as a part of the scene. They were so funny that the playwright, Charles Jones, included them in his published version of "Monkey Monkey". Exclamations like "Oh turtles and tortoises, what a temper" and "oh sharkskins" made the Dragon King of the Eastern Sea more unique. The actors also made up fishy puns: "I've got such a haddock" and "You did that on porpoise" are good examples. When you write a story about a cat, you can make your cat much more interesting if he says things like "My tails and whiskers, what a day!" or "I think that's just purrrrrfect". Write a story that has a frog, an elephant, and a fly for the main characters. Before you write, make a list of expressions or puns each character could use. That might even give you an idea for a plot!

* Ricky gave you some signing word play. Can you remember how he did the finger spelling for rocket, waterfall, and popcorn? Look in lesson #13, for the finger spelling alphabet. What are some more words that you could learn to spell and create using imaginative movements for the letters? Think of words that could have descriptive movements and then spell it descriptively. Here are some ideas to get you started: leaf, letters as falling off a tree and blowing gently in the wind; flower, letters as growing and blooming; crash, letters with speed and an abrupt stop; bee, letters buzzing and a final sting.

* Ricky also shared some puns in sign: pasteurized milk, the sign for milk (move fingers as if milking a cow) moving "past your eyes"; understand, the sign for stand (two fingers as if two legs standing) on the under side of the hand. Signing puns are rare, but it might be possible to make some up. Even if you don't know the sign for a word, you can make a mime of an action that you think "fits" the word.

* Ricky's long shot/short shot ideas are fun to do. This is when you make a mime of something far away, then a little closer, and finally, very close. Remember the bird?

And the car? And the person walking? Do those again. What are some other actions and things that could become long shot/short shot mimes?

* Ricky and Greg taught Skipper and Joey how to sign "Take Time". When you practice making the signs, you can make your motions "sing" right along with the song. It is important to know that in signing songs, you don't always sign every word, and sometimes you have to change the words because there may not be a sign for the original word. A wonderful book to use to learn many signs for singing or other purposes is entitled: The Joy of Signing by Lottie L. Riekehof.

LESSON 25

"It's What's Inside That Counts"

Now You Know: Today we see the devastating results of vandalism on Strawberry Square. Skipper has helped his neighbors to take time; others took time, too -time to create splendid works of art for the Square. Yet, it took no time at all for these works of art to be destroyed. Seeing this violence will hurt the friends of Strawberry Square as much as it hurt those who live and love there. But, rebuilding begins with what is left. . . . . .especially what is left inside. Skipper realizes that "Love Begins With Me", and he helps everybody reach inside themselves to find the love and strength that has come with taking time. Each person is affected by the vandalism. Perhaps the viewers will recognize themselves in Lisa's anger, in Joey's bitterness, in Shannon's fear. Stay with them as they learn that people give things a meaning with cannot be destroyed from the outside. The web we spin ("Spin a Web") is intangible.

Why: Things aren't always lovely. . . . . .even on Strawberry Square. Throughout both levels of the series, we have tried to provide real in-life situations, both happy and sad. Violent acts are a part of nearly every level of society, and the media continue to bring coverage of violent acts. "It's What's Inside That Counts" will bring, instead, the after-math of violent acts. It can show more strongly than words can say that such violence hurts.

Think About

1. How taking time to be aware of a full range of emotions and experiences helps you become a more interesting and complete human being.

2. How when a violent act such as vandalism is committed, there are consequences to that act. These consequences involve people as well as things.

Taking Time

* Invite a policeman or policewoman into your school to talk about vandalism in your community. What is being done to punish? To prevent? To repair? What can you do?

* What kinds of vandalism do you see in your school? If you don't see any, ask your custodian if there is any. Make a list of the things that you see. Why do you suppose people commit acts of vandalism? Some people feel a great need to leave their "mark" on the world. What are some healthier ways you could leave your mark? How could your school provide ways for students to leave their mark? What could "marks" be besides scratches on the wall?

* When people write on walls, that is called graffiti. It might help to discourage graffiti on the walls and sidewalks if there was a place where graffiti was welcomed and acceptable. You could have a graffiti T-shirt day - where everyone came to school wearing a T-shirt that you could write on. There are markers especially for cloth, but Crayola water based markers work well (FOR THE TEACHER: You may need to have a discussion about what kinds of graffiti is appropriate for the school setting.

. . . . .just like there is certain language that is not appropriate to be spoken in a school.) A large piece of butcher paper stretched along a hallway or classroom wall is another way to provide space for graffiti. This is a good place to share puns and clever plays on words. ("Shakespeare married an Avon lady" "Oil your mice before they squeak" "Digging for worms is for the birds") This graffiti "mural" is a place for comments, drawings and pictures as well as clever sayings. Sometimes you might just want to decoratively write your name! What does the mural say about your school? Your classroom?

* What can you do about the hurtful violence in the world? Skipper has one answer: "Love Begins With Me". This is one of the most beautiful songs that has ever been sung on STRAWBERRY SQUARE. After meeting Skipper's mother and father, I bet you were not surprised to hear him sing such a song. As you sing the song with Skipper, think about what the words mean. This would be a good song to share at a PTA meeting. Help your parents and other members of the community learn to sing this song. Just singing a song isn't going to change things, but it can get people started thinking about what kind of world we could have if we "let love in". Besides, singing together is a good way to get started for working together!

* As you sing "Love Begins With Me", think about the way your voice sounds. When you take a breath to get ready to sing, it's like being at the starting gate, ready to run a race. The energy of the breath is there, ready to carry you to the end of the phrase. Let that breath support a gentle, loving sound in your voice. Let the quality of your voice reflect the message of the song. You can sing with expression just like you can speak with expression.

* Think about what happened in this lesson. Think of what Ed saw when he arrived on STRAWBERRY SQUARE. How did he feel? What was his reaction? Did you feel that way? Think about the others. What did they feel? What did they do to show how they felt? It is important to be able to get your feelings "out" -to express them. Sometimes you can do that in words, other times you can do it in actions.

* As the folks on STRAWBERRY SQUARE begin to put themselves and their Square back together, they talk about some very important things. Skipper and Carlita talk with Milt about how difficult it is to measure the value of things. How can you tell what something is worth? Milt just used a bunch of discarded "trash" to make his sculpture, and yet it is worth a great deal to everyone. Why? People give things meaning. There is a song on the cassette tape called "That's What It's All About". Learn to sing that song with Skipper and Carlita, and you'll learn an important message about measuring the value of things.

* Think about some things in your life that have meaning or value to you. Perhaps there is some symbolism attached to the meaning. The American flag is a symbol of our country. The school mascot is a symbol of your school spirit. A wedding ring is a symbol of love. A medal is a symbol for bravery. On a more personal level, your Teddy bear might be a symbol of your childhood. Your baseball glove a symbol of summer freedom.

* Events can be symbolic, too. Going to school and staying home without a babysitter are symbols of growing up. What other symbols are there for growing up? (Training wheels off your bike, blanket or Teddy bear gets lost or forgotten, etc.) People give those events meaning, not necessarily the event itself.

* Think about how someone can damage the symbol, the event or the thing, but they can't damage what it symbolizes unless you choose to let it happen. If someone burns

an American Flag, the country lives on. In fact, national pride strengthens because of that act. As you sing "Spin A Web" again, think about the intangible web that is created between people, the web of friendship. Some people say there is a bond between friends or between members of a family. What does this mean to you? In what ways are you connected to your friends and family?

LESSON 26

"Amigos Nuevos"

Now You Know: The rebuilding on the Square is taking shape, and Jan, Joey, Shannon and Lisa go to school with positive feelings. But Shannon's day is darkened by prejudice. Her friends and classmates alternately ridicule and ignore a Mexican American family: Josephina, Maria & Diego Solano. Shannon brings the problem home, where Carlita helps her begin to find answers to her questions. Joey helps, too, by remembering how taking time with the Wilson family helped him to better appreciate Black culture and their music. A plan begins, and the Solano family is invited to the Square. Help welcome them by learning to sing "Buenos Dias, Ninos."

Why: This telelesson is the introduction for a multi-cultural experience in the Hispanic culture. As in the previous telelessons built around the Black experience in America, it is modeling the fact that we lose when we don't take time to work and learn from people of other cultures. It is important to take time to know others and to see how others view the world.

Think About

1. How taking time to learn about a people and their culture is an enriching experience.

2. How often we don't like or are indifferent to someone or something that we don't know or understand. This anger or resentment can close many doors of experience.

3. How a language barrier need not be a communication barrier.

Taking Time

* Think about what happened in Shannon's school and what you learned when you visited Skipper's family. Discrimination and hurt come from a lack of knowledge, a hate or fear of the unknown. You learned about Black people by taking time to listen and sing their music, by taking time to listen to stories about their heritage, by taking time to move with their rhythms, and by taking time to understand their values. Now we can take time to learn about the influence of Spanish-speaking countries, particularly Mexico, on the United States.

* Did you know that there are many Spanish words that are in common use in American English? Words like tobasco, coyote, chocolate, cafeteria, rodeo and banana.

Special for the Teacher:
* THE FOLLOWING IS A "WORKSHEET" LIST OF SPANISH WORDS ADOPTED IN ENGLISH, AS WELL AS A MATCHING GAME FOR SPANISH PLACE NAMES AND WHAT THEY MEAN.

SPANISH WORDS ADOPTED IN AMERICAN ENGLISH

Directions: Match the definition with the appropriate word from the column on the right side.

1.	_____	Park or square frequently in the center of a town.	A. tabasco
2.	_____	Good building material for a hot, dry climate	B. coyote
3.	_____	A restaurant where you serve yourself.	C. adobe
4.	_____	Popular tropical fruit frequently imported from South America.	D. chocolate
5.	_____	A long eared animal used to carry heavy loads.	E. burro
6.	_____	A highly seasoned sauce.	F. lima
7.	_____	Garden in the center of the house.	G. cafeteria
8.	_____	An animal with a long neck that carries loads and whose coat is used for wool.	H. chili
9.	_____	Sport in which cowboys often participate.	I. bronco
10.	_____	An animal that resembles a wolf.	J. llama
11.	_____	A horse well known for its bucking.	K. rodeo
12.	_____	A highly seasoned dish with beans.	L. banana
13.	_____	A kind of bean named after a town in Peru.	M. patio
14.	_____	An ingredient in many candies which is sweet and dark.	N. plaza

KEY

1. N
2. C
3. G
4. L
5. E
6. A
7. M
8. J
9. K
10. B
11. I
12. H
13. F
14. D

Name: _____

SPANISH PLACE NAMES

DIRECTIONS:
Place the letter of its English meaning before the name of the city, state, or county.

_____ 1.	Los Angeles	a.	Saint Joseph
_____ 2.	San Francisco	b.	Rock
_____ 3.	San Jose	c.	The center
_____ 4.	Montana	d.	Saint Michael
_____ 5.	Colorado	e.	Saint James
_____ 6.	Arizona	f.	Bishop Saint Louis
_____ 7.	Sacramento	g.	The crosses
_____ 8.	El Centro	h.	Saint John
_____ 9.	Buena Vista	i.	Saint Francis
_____10.	San Miguel	j.	Mountain
_____11.	San Juan	k.	Saint Ann
_____12.	Monte Vista	l.	Snow storm
_____13.	El Paso	m.	The pass
_____14.	San Antonio	n.	The angels
_____15.	Las Cruces	o.	Good view
_____16.	Santa Fe	p.	Sacrament
_____17.	Santa Rosa	q.	Holy (or Saint) Faith
_____18.	San Luis Obispo	r.	Saint Anthony
_____19.	Santa Anna	s.	Mountain view
_____20.	San Diego	t.	Color red or red land
_____21.	Roca	u.	Saint Rose
_____22.	Nevada	v.	Arid zone

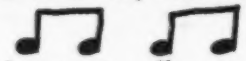
Name: _____

KEY
SPANISH PLACE NAMES

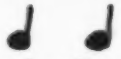
DIRECTIONS:
Place the letter of its English meaning before the name of the city, state, or county.

N	1.	Los Angeles	a. Saint Joseph
I	2.	San Francisco	b. Rock
A	3.	San Jose	c. The center
J	4.	Montana	d. Saint Michael
T	5.	Colorado	e. Saint James
V	6.	Arizona	f. Bishop Saint Louis
P	7.	Sacramento	g. The crosses
C	8.	El Centro	h. Saint John
O	9.	Buena Vista	i. Saint Francis
D	10.	San Miguel	j. Mountain
H	11.	San Juan	k. Saint Ann
S	12.	Monte Vista	l. Snow storm
M	13.	El Paso	m. The pass
R	14.	San Antonio	n. The angels
G	15.	Las Cruces	o. Good view
Q	16.	Santa Fe	p. Sacrament
U	17.	Santa Rosa	q. Holy (or Saint) Faith
F	18.	San Luis Obispo	r. Saint Anthony
K	19.	Santa Anna	s. Mountain view
E	20.	San Diego	t. Color red or red land
B	21.	Roca	u. Saint Rose
L	22.	Nevada	v. Arid zone

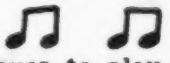
* The Spanish language is most beautiful when it is sung. It is really quite easy to sing. If you watched STRAWBERRY SQUARE I, "LET A SONG TELL A STORY", you learned a Mexican folk song called "Lulla Lullaby" (lesson #18, SONGBOOK page 123) Sing the song again, feel how your tongue rolls the "r" sound in the word "rurru". Try just breathing and rolling your "r" sound - you can sound almost like a cat purring.

* Carlita taught you another Spanish song, "Buenos Dios, Ninos". That means "good day, children". Before you listen to the recording again, chant the words in rhythm. In musical notation, the words "buenos dias" move along quickly and evenly in the 8th notes:  ; the word "ninos" has two syllables, spoken more

bue-nos di - as

slowly, in quarter notes, like this: 

ni - ños

Use the maracas (shakers) to play the rhythm pattern  (say the words "buenos dias" to help you keep it steady). Use the claves to play the quarter notes for "ninos". After you have learned to play the instruments and keep the rhythms steady, try putting them together. You'll notice that there are two 8th notes for every quarter note you play; or: there are two shakes of the maracas for each hit of the claves. Now try something even harder: chant the whole song again, and play the instruments on the correct notes or word rhythms. Play the same thing as you sing along with the recording.

* Now that you know how to keep a steady 8th note pattern and a steady quarter note pattern, you can try a hand jive by yourself. With one hand, slap your thigh (patchen) using the 8th note pattern; with the other hand, slap the other thigh using the quarter note pattern. The first hand will play two patchen for every one patchen of the other hand. Reverse and try again! Or, you can pat your feet with one pattern and clap your hands with the other pattern. Reverse and try again! Now, if you feel ready for something that takes even more concentration, try this: Pat the quarter note pattern with your feet and patchen the 8th note pattern with one hand. Then play a 16th note pattern with the other hand: (if you chant

the word "boy-sen-ber-ry" very softly, you'll feel the four sixteenth notes more easily) The patterns fit together like this:

* Here is the melody for "Buenos Dias, Niños". The notes are named for you so you can learn to play the melody on the bells. Notice how the song has skips upward and downward and steps upward and downward. A skip is when there are notes that are unplayed between the bells; a step is when you step from one bell to the very next one.

Buenos Dias Niños
(bell part)

* Here are two songs that you know, "America" and "America, The Beautiful". Follow the pronunciation guide and learn to sing them in Spanish. The Spanish-speaking people who have become American citizens feel that it is beautiful and right to sing about their new country in their native language.

A M E R I C A

Oh, patria mia,
Bendita tierra
De libertad;
A ti dirijo
Todos los dia
Las armonias
De mi cantar.

Amo tu nombre,
Amo tus rocas,
Amo tu sol,
Y ante ti siempre,
Tierra gigante,
Palpita amante
Mi corazon.

Dios adorado
De nuestros padres,
Oye mi voz;
Protege al Pueblo
Que honra tu nombre,
Dandole al hombre
La redencion.

A M E R I C A L A B E L L A

¡O bella por tu cielo azul y ondas de ambar cereal,
Tus cambres de gran majestad y llanos sin igual!
¡America, America! te de gracia el Senor
Uniendo en amor a tus hijos de todo color.

¡Oh, bella por tus heroes luchando sin temor,
Librandote con su valor, alzando la bondad!
¡America, America! te limpie Dios de error,
Te de dominio sobre ti y dulce paz con honor.

* Here is the Spanish verse and hand jive that the Solano children taught their new friends on STRAWBERRY SQUARE. Listen to the recording to hear how the Spanish words should be pronounced. Also listen for the beat of the verse; listen to hear which words or syllables are said on counts 1, 2, 3, and 4. These words or syllables are underlined. There are four counts in each line.

Al frente sale Pepito ____	Out comes Pepito
Con su guitarra. ____	With his guitar.
Verdad que toca mal, ____	Doesn't he play bad?
Tirin, tin, tin, ____	Tirin, tin, tin.
Verdad que toca mal, ____	Doesn't he play bad?
Teron, ton, ton, ____	Teron, ton, ton.
Viejo barrigon ____	Fat old man,
Si se mueve si se mueve	Can he move? Can he move?
Si se concorron. ____	Can he strum?
A la una, a las doas, a las tres.	And a one and a two and a three.

Hand jive - (in pairs, 3's or any number grouping)

Count	Action -
1	left palm up, right palm down/clap partner's hands
2	palms out/clap partner's hands
3	back of hand out/clap partner's hands
4	cross hands/arms over own chest

LESSON 27

"De Colores"

Now You Know: Remember how Carlita said she wanted to remodel her cafe? Well, she did it!! As she cleaned up after the vandalism, she began to make some changes. She wanted to make her restaurant more like her country. She painted the building the color of adobe. Today Carlita's friend José Sanchez brings her some pots that he has made and gives her advice on ways to add color to her restaurant. Mexico is known for her bright colors! José also gives Carlita advice on the plan for helping the Solano family become accepted in the school. The plan expands, it becomes a way of helping the people of the Mexican community (La Raza) along with the school children. The school will become the much-needed space to hold the Cinco de Mayo celebration! The school children can help in the preparation and for the celebration. The planning for the involvement begins right away. Mr. Wineman, Shannon's teacher, joins Carlita, Shannon, Josephina, José and Christina Lovato. During the planning meeting, they persuade Christina to teach them to sing the song "De Colores". By the end of the day, Shannon and Josephina realize that they are much better friends now that they are learning to communicate with each other. They remembered to "Hace Tiempo" (Take Time)!

Why: Seeing that everyone is involved in solving the discrimination problem is important for those who view this telelesson. How much more manageable a problem will seem if many eyes look at it - many minds think about it - many hands do the work to carry out the solution. In this telelesson, the solution includes gaining more familiarity with the language as well as having great fun with animal names and sounds. The delight and joy that is the spirit of Mexican/American music will reach the children through this most famous of songs.

Think About

1. How with the patience and perseverance of taking time, plus the energy of planning and working together for a common goal, has paid off in a new cafe and new friends.

2. How the spirit of the people of Mexico can be reflected in the rhythms, melody, harmony and language of their music.

Taking Time

* After STRAWBERRY SQUARE was vandalized, everyone pitched in to help in the clean-up. The next step was restoration - trying to get things back in their original condition. Sometimes when you fix things, you make them even better. Fixing can give you a chance to improve. Carlita's restaurant is a good example. See how it has changed? What can you learn about Mexican architecture by looking at Carlita's remodeled cafe? (Adobe color and style; use of light and color, especially with the glass window) Many homes in both Spain and Mexico are built around a patio or courtyard. Many cities are built the same way; the houses and shops are built around a central plaza or square. People in Spain and Mexico like to decorate with colorful flowers and plants, fabrics and textiles, pots and paintings. The Mexican arts and crafts, and the people themselves, are a mixture of the ancient Indians who lived in

Mexico and the Spaniards who came several centuries ago. The ancient Indians had worked at pottery and textiles. When the Spaniards came they brought new ideas and new materials, so the present-day Mexican art and architecture reflects these ideas.

* Adobe is still used to make homes! Adobe is clay mixed with straw and shaped into bricks. The bricks are dried in the sun, and then they can be used just like bricks. In America, we made similar homes on the Great Plains called "sod houses". Sod means earth. You could build a sod house or an adobe house. First, you need a place where you can get plenty of dirt and permission to get very dirty! Mix the dirt (it's best to find soil with some clay content) with water and straw or grass. Shape the mud mixture into bricks. If you want to build your house in miniature, make the bricks tiny. Lay them in the hot sun to bake. After they are real hard on one side, turn them over to continue baking. Use the bricks to build your house, or whatever structure you have chosen to make. Use more of the mud mixture as a sort of "glue" to hold the bricks together. Let the structure bake in the sun before you use it. Read more about sod and adobe construction. You may find out some interesting facts about how efficient they are. Find out about the people who live in adobe homes. In sod houses. In other kinds of houses. How many kinds of houses are there? How does a house affect who lives there?

* If you can build houses, you can also cook! Here are some recipes that would be easy for you to prepare. Most of the ingredients you see are familiar to you: tomatoes, cheese, lettuce, onions, peppers, flour, salt, garlic, etc. However, perhaps you have never eaten the flour or corn tortillia. They are used the way you use bread, but they taste a little different. By the way, you can buy them already made in the grocery store. Frijoles are beans. Beans are very high in protein, and are not filled with animal fat.

GUACAMOLE

2 avocados
1/4 cup chopped onion
1 tsp. lemon juice
salt to taste
2 small stewed tomatoes (optional)

1. Mash avocados; add onion, (tomatoes), and lemon juice.
2. Mix well
3. Serve with corn chips. Students can use the chips made from corn tortillas.

TORTILLAS DE MAIZ

2 cups masa harina
1 cup hot water

1. Knead masa harina by adding hot water.
2. Shape into small balls.
3. Press each ball between two sheets of wax paper or tortilla press.
4. Bake 1 minute or two on each side.
5. Be sure the griddle or heavy pan is hot & lightly greased.

FLOUR TORTILLAS

2 cups flour
1/2 tsp. salt
1/3 cup lard (shortening)
1/2 tsp. baking powder
1/2 cup (may need more) hot water

1. Mix dry ingredients.
2. Mix in lard.
3. Slowly add hot water
4. Knead until smooth.
5. Make small balls.
6. Roll out Round, and thin.
7. Cook on hot dry griddle or heavy pan.

TACOS

1 lb. hamburger
1/2 tsp. salt
1/8 tsp. "cominos"
1/2 tsp. onion powder
1/8 tsp. garlic powder
1/2 tsp., or to taste chile powder

1. Fry hamburger, add other ingredients.
2. Fold tortilla (corn or flour) hold with tongs.
3. Fry 1 - 2 minutes in hot oil.
4. Drain on paper towel.
5. Add meat, and toppings of grated cheese, lettuce, tomato

SOPA DE ARROZ

1 tbs. shortening
1 cup rice
3 cups cold water
1/4 section of bell pepper (diced)
1 fresh tomatoe (diced)
1/3 tsp. salt
Garlic powder and cominos (cumin) to taste

1. Lightly grease pan with shortening.
2. Add rice and lightly brown.
3. Add water and stir for two minutes.
4. Add other ingredients.
5. Turn down to low heat and simmer until very little liquid is left.

TOSTADAS

Refried beans
Tortillas
Lettuce
Tomato
Cheddar Cheese

1. Fry flat tortilla in hot oil, until crisp.
2. Spread with beans.
3. Top with, lettuce, cheese and tomato.

FRIJOLES REFRITOS

1. Boil 2 cups beans.
2. Salt to taste.
3. Always have plenty of water in the pot.
4. Cook until tender.
5. 2 tbs. shortening in frying pan. Smash, add a small amount of bean juice.

* Here is another song to sing in Spanish. This is the Spanish version of "Brother John". Perhaps you already know the song in French. Now you can sing it in Spanish!

Fray Felipe, Fray Felipe,
¿Duermes tú? ¿Duermes tú?
Toca la campana, Toca la campana,
¡ Tan, tan, tan! ¡Tan, tan, tan!

* "De Colores" is a very popular song for Mexican Americans. Many of these Mexican Americans call themselves Chicanos or Hispanic. Their culture is a blend of traditions of Mexico and the United States. In the mid 1960's, "De Colores" was the theme song in the labor struggle of the California farm workers. The more you sing the song, the easier and more enjoyable the lyrics will become. Here's what the song lyrics say in English:

The fields in spring dress in colors. The little birds that come from other regions are of different colors. The rainbow we see shine is of many colors, and for that reason great loves in many colors are pleasing to me.

The rooster sings "quiri. . . ."
The hen sings "cara. . . . . ."
The baby chicks sing "pio. . . . ."
And for that reason great loves in many colors
are pleasing to me.

These English words help you understand the song, but they are not meant to be sung. "De Colores" would lose much of its beauty and energy in the translation. Next week you'll be singing "De Colores" with the people (La Raza) at the Cinco de Mayo Fiesta!

* Remember how you played the bells or piano in lesson #21? The sounds moved like the birds, in contagious mimicry, and made harmony. You can do that with your voice

in "De Colores". If you sing a note that is an interval a "third lower than the melody, and mimic the melody in going up and down, you will be singing the harmony. Much of the Mexican music is harmonized in thirds. If you listen to the recording, you'll hear Carlita sing the harmony while Christina sings the melody. Choose one of the parts and sing along!

A "third" looks like this:

* Christina Lovato translated the song "Take Time" into Spanish. Here are the words and a guide to help you pronounce them. IN THE SONGBOOK, you will find the music and the words together. Learn to sing with Christina. You'll find her recording of "Take Time" on the cassette tape.

Life can be so busy with schedules, rules and clocks
La vi-daes tan ocu pa do con-ho ra rios-reglas y re-lojs

Life can be so busy that you forget that you forgot
la vi-daes tan ocu pado que te olvide lo que olvidado

To take time to see
haz tiempo pa ver

Take time to feel
haz tiempo pa sen tir

Take time to listen and to hear
haz tiempo pa esuchar y oir

Take time to touch
Haz tiempo pa tocar

The sky with your eyes
el cielo con sus ojos

That moment when the rainbow high
el momento cuando el arco iris

Says "Hello" then "Good bye"
nos dice hola y adios

Take time to spend
Haz tiempo pa ra so saro

A moment with a friend
Un momento con un amiga (a) female (o) male

Who'll share with you the things he does,
quien conparte las cosas que haga

The things he loves
(las) cosas que ama

And all because you took time with him
Todo porque hizo tiempo con el (ella) her

So take time, take time, take time
Conque haz tiempo, haz tiempo, haz tiempo.

LESSON 28

"Cinco de Mayo"

Now You Know: The Cinco de Mayo Fiesta (celebration) will happen soon, and the school is very busy with last minute preparations. Jose helps the children make a clay pinata. When it dries, his mother helps decorate it and stuff it with the candy and goodies for the fiesta. The children also learn to sing the song "De Colores" in Spanish so that they will be ready to join in the singing with La Raza. Time passes quickly, and Fiesta Day is here! Ricky Smith presents a mime and Mrs. Sanchez teaches the children to make corn tortillias the old fashioned way.

A Mariachi band is here - listen to the traditional Mexican music fill the air and make the Cinco de Mayo festival come alive. One of the songs they play is called "Zocatecas". The people dance a polka to this song. Of course, no Mexican Fiesta is complete without the breaking of the pinata! Invite the children to sing "De Colores" along with all the people. As they sing, tell them to watch and listen to the way the Mexican people decorate the song with harmony, melodic trills, and even animal sounds!

Why: Strawberry Square has often used celebration as a means of approaching life. Celebration is a part of every culture, and this celebration/fiesta is another means of making connections between people. The warmth and support of "La Raza" (the people) will be seen and felt by the children as they experience the preparation for the fiesta and the actual fiesta.

Think About

1. How people prepare for a celebration together. They are taking time with each other to celebrate friendship as well as the event for which they prepare.

2. How fiestas are colorful events with music, art, dance, stories and wonder food.

Special for the Teacher:
* This is a good time to provide visual (and tactile) art experiences with clay. The NEBRASKA ART CURRICULUM GUIDE has many projects that could be done. The guide is available by writing to: Curriculum Services, NDE, State Office Building - 301 Centennial Mall South, Lincoln 68509.

* A pinata is a part of nearly every Mexican fiesta. The next time you have a party, whether at home, school, or club, make a pinata to decorate and then stuff with goodies. If you don't want to make one from clay, you can always use paper mache.

Special for the Teacher:
* There is much history and tradition in the pinata, and your children will find it interesting:

The piñata came originally from Italy, where it was called pignatta, meaning "a fragile pot." At masquerade balls during the Renaisance period, pineapple-shaped pignattas filled with sweets were hung from ceilings and broken. The game found its way to

Spain, and was adopted there for Lent. The first Sunday of that season was called Pinata Sunday, and the pinata played a major role at Lenten masquerades and dances.

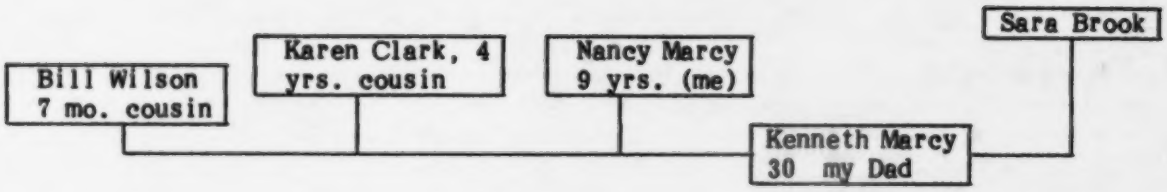
The Spanish word piñata referred to the game, rather than the clay pot. The container itself was called an olla and was, like the Italian version, left undecorated. It was not particularly attractive, and before long people began to dress it up by building a paper figure of some sort around the homely pot.

Brought to Mexico by the 16th-century missionaries, the piñata was quickly accepted by the Indians, who had a very similar custom. Toward the end of each year, the Aztec priests prepared an offering for their god of war. A clay pot filled with small treasures was covered with finely woven feathers and bright plumes and placed upon a pole in the temple. To celebrate the anniversary of the god's birth, the pot was broken with a club and the gifts tumbled down at the feet of the idol.

Today piñatas are just for fun, but long ago they were used as a religious symbol and had a serious, moral meaning. The piñata itself was supposed to represent Satan, dressed in brilliant colors to attract the innocent beholder. The treasures hidden inside were the temptations calculated to lure mankind into evil ways. The blindfolded person who tried to break the piñata represented blind faith, whose mission was to destroy evil. The stick was virtue personified. . . .the goodies finally released were the reward. . . .and the lesson was that all things come through faith.

* The Cinco de Mayo (5th of May) commemorates the victory in the battle between the Mexicans and the French in Puebla, Mexico. The French General, Charles Latrille, attacked Puebla on the morning of May 5, 1862. General Ignacio Zaragoza had been assigned the defense of the city by President Benito Juarez. Latrille attacked recklessly, and within two hours the French had expended half their ammunition. The decisive maneuver of the day was carried out by young Brigadier General, Porfirio Diaz, commanding the Second Brigade. Late in the afternoon Diaz repelled a determined French assault on Zaragoza's right flank. The dejected invaders retreated to lick their wounds in Orizaba. "Cinco de Mayo", May 5th, was added to the national calendar of holidays in honor of the Mexican victory. Traditionally, the Cinco de Mayo celebration is marked by grand speeches, the eating of tasty Mexican food, colorful dances, and many other activities and forms of entertainment that can be enjoyed by all who attend such a fiesta. This particular event enables Mexican Americans to remember and enjoy a proud moment of their cultural heritage. It also enables other people to enjoy the festivities and to become more aware of the Mexican culture. Two other important Mexican holidays are September 16 - Mexican Independence Day and December 12 - Fiesta of the Virgin of Guadelupe. Plan your own Cinco de Mayo Fiesta. Use what you learned by watching the celebration that Shannon's class planned with La Raza.

* José Sánchez brought his extended family to the fiesta. You saw his mother make the tortillas. Many of his brothers and sisters were there, as well as his wife Valerie Shangreaux (Sioux Indian), daughter Lilly, and baby son Ompetu Weenoompa. The son's name means "two suns", Ompetu - day and Weenoompa - sphere. His Spanish Grandmother calls him Dos Soles. What do you suppose that means? His sister likes to call him Sonny. If you brought your extended family to the Cinco de Mayo, who would you bring? You would bring all your relatives who live close by. Make an extended family "name chain" to show who your guests would be. Arrange the name chain in age order. If you have a long list, you may want to use adding machine tape. Here's an example:



etc...

* If you haven't had time to make any of the receipes from lesson #27, make them today! It might be fun to find a stone and make the corn tortillas the ancient way. Why might the tortillas have the "taste of the stone"?

Making Tortillas
(Maiz)

To make tortillas, the corn is well soaked in jars of limewater. Then the women grind the wet, softened kernels on a flat stone called a metate (meh-TAH-tay). Now and then they add a little water to keep it wet. They grind until it is a smooth, doughy mass. Then they pat bits of this masa (MAH-sah) into round, thin cakes and toast them in a big flat pan over the fire. This is the ancient method. In our episode "Mrs. Sanchez" used a malino, or grinder, to prepare the corn.

Special for the Teacher:

* In a Mexican household, the cook may make a hundred or more corn cakes each morning, and another batch later in the day. A hungry man can eat two dozen for his midday meal! Sometimes they are even fed to the family dog.

Tortilla dough is also used to make other things, such as tamales and pozole (po-so-lay). Pozole is a kind of cornmeal mush flavored with meat, vegetables, and spices. A tamale is a handful of moist dough stuffed with bits of meat or chicken and boiled in a wrapping of corn husks.

Finished tortillas are used to make other dishes, too. Enchiladas, for example, are made by wrapping tortillas around spiced meat and cooking them in a spicy onion-and-tomato sauce. Tortillas folded over a filling of spiced meat or chicken and then fried crisp are called tacos. Hot tacos are sold at roadside and street-corner stands, and at baseball games. People eat them with their fingers.

Plain tortillas appear on most Mexican tables three times a day, for breakfast, dinner, and supper. Even with a big meal of soup, meat, vegetables, salad, and dessert, people usually want several tortillas. Many poor people have nothing for dinner except a handful of frijoles (free-ho-less) beans and tortillas flavored with hot chile pepper.

There is good nourishment in a meal of beans, corn, and chile pepper. But children, especially, need other foods, such as eggs, meat, and wheat flour.

Mexico's corn legend says that when the gods first wanted to bring human beings into the world, they decided that they should not do so until they had prepared a food fit for them to eat. The great god Quetzalcoatl took on the task. He transformed himself into an ant and stole a precious kernel of corn. The grain it produced was

excellent. And so the gods created people, and they have been nourished by corn ever since.

* There was a mariachi band playing for the Cinco de Mayo. The mariachi sound is probably the best known sound from Mexico. The ensemble plays traditional and popular songs. One of the songs they played was called the "Zocatecas". The people danced a Mexican polka to this music. It is quite simple. You dance with a partner and step with the beat of the music. Listen to the other songs that the mariachi band played. They are on your cassette tape. This music would be good music to listen to as you make your pinata, or tortillas, or as you decorate your classroom for a celebration, and of course, as you dance!

LESSONS 29 & 30

29 - "Along the River" - Part I

30 - "Along the River" - Part II

Now You Know: One of Jan's favorite classes is Ornithology. The class is taught by Dr. Paul Johnsgard, an ornithologist at the University. He takes Jan on a special field trip - to spend time with the sandhill cranes and the water fowl who are migrating through the Platte River Valley. As the viewing audience meets Dr. Johnsgard in his laboratory, they will discover that he is not "just a birdwatcher". He is an artist - he draws, carves, and photographs the birds he writes about. In travelling with Jan, the children will come to understand that Dr. Johnsgard has a very gentle, caring attitude toward the birds he observes. He watches them carefully to try to understand their language - not just the sounds they make, but their body and behavioral language as well. He cares to know about the birds, and Jan enjoys being a part of this experience. During these two telelessons, the children will see and hear many sandhill cranes and other birds. They will see where the birds eat and where they roost; how they fly and how they walk; how they stand and display or "dance". They will also see Ricky Smith imitate bird movements. In addition, ballet dancers perform a beautiful dance to introduce classical ballet movement.

Why: ". . .one of the nice things about being an ornithologist is that you never run out of new things to learn. . ." (Paul Johnsgard) That attitude toward learning, especially in adults, is something that not only generates knowledge and research. . .it also inspires young learners. These telelessons will provide information about the social and physical behaviors of birds. The programs consider how birds migrate and adapt to environment; . . .how the environment (geology and vegetation) influences on birds; . . .and how the "artistic" qualities of birds, i.e. sights, sounds and movements inspire artistic creativity. But perhaps more important, these telelessons will generate an excitement for learning, an openness for new things, and an awareness of the <u>total</u> nature of gathering knowledge - approaching learning through the senses before the mind begins its analyzing process.

Think About

1. How learning is a vital part of living, whether it be formal or informal. <u>Learning</u> takes time and allows people to understand the moment through the use of the senses, mind, and spirit.

2. How we are part of a timeless story of the landscape, wild creatures and humankind.

Taking Time

* Paul Johnsgard has the keen observation skills of a scientist and an artist. He also has the sensitivity of an artist, and calls himself a "naturalist" in his approach to his field of study - ornithology. Listen to this description he gave of a whooping crane in flight: "the black primary feathers are like the fingers of a virtuoso." Is that the scientist or the artist talking? Why? Are there scientific observations in that statement? Artistic observations?

* The music used in these telelessons is also provided on the classroom cassette tape. Listen to the music again during a quiet time. See if you can "call back" the images of the sandhill cranes. What other images do you see as you listen.

* There is a section on your cassette tape that is a recording of the sounds that were heard one sunny day near the sandhill cranes. Listen to these sounds and imagine that you are walking along a river. Use these sounds to help you forget any troubles and concerns you might have - just relax!

Special for the Teacher:
* The following is a "guided imagery" experience you could use for relaxation and development of skill in creative thinking. Play the sounds of nature and speak softly, allowing time for images to be set before moving on to another image. Ask the children to sit on the floor or sit with heads on desk.

> Imagine you are walking along a river bank. Listen to the sounds of water as it gurgles along beside you. In the distance you can hear the sandhill cranes calling out to one another. Look up in the soft blue sky. There are a pair of cranes flying majestically through the air and calling supportively to one another as they fly.
>
> You can hear the sound of other birds, as well. A tiny song sparrow calls into the sunny day. A red-winged blackbird calls to mark his territory. The wind is blowing gently, ruffling your hair. Ahead you see a sunny spot where last season's tall prairie grasses have been flattened - probably by last winter's heavy snow. The flattened grasses provide a soft, warm mattress for you to lie down upon.
>
> As you lie down, you let your body relax. Feel the warmth of the spring sun on your face. Feel the gentle breeze as it rustles over your body. Relax and let the sounds, smells, and touch of spring wrap your entire being in calm. (LEAVE TIME HERE FOR CHILD'S OWN THOUGHTS) It's time to leave. Sit up slowly (CHILDREN ARE ACTUALLY DOING THIS NOW, GETTING READY TO "COME BACK" TO THE REAL WORLD) Use your arms to help you stand. Take the peace and quiet you found at the river back to your desk (or home, if it's the end of the day; or lunch, if it's lunchtime, etc.....)

* You can see the "contagious mimicry" (Dan's geese) with the sandhill cranes. You can see it in flight, "dancing", walking and standing. What games do you play that have "contagious mimicry" in them? Games like mirroring, "Punchinella", hand jives, dances. What other games? Ricky uses his talent as a mime to mimic the behavior of the cranes. He watched their movements and postures very carefully before he prepared his mime. He made careful observations of their leg movement the "display" or "dancing" movement, the wing flapping, neck movement, head and eye movement. He then elaborated, extended, and adapted these observations to create a mime.

* You could create a mime of your own. Choose something to observe - something that you will have both the time and opportunity to observe often. You could choose any animal - including people. If you choose to create a mime around people, think about people doing specific things: waiting for a bus, anxious about a test, excited about a trip, cooking, pitching or catching, running, etc. Imitate the movements you see (mimic). Some of the movements will be interesting if you change or alter them a little. Exaggerate a movement; elongate (stretch) a movement; make a smooth movement jerky. Your mime, by altering it, could become a dance. You could choose

music to fit your movements and subject. Think about sustained music for smooth and connected movements. Think about percussive music for jerky or bouncy movements. After you have "played" with your movement ideas, set them into a sequence and remember the sequence. This assures that every time you perform your dance it will remain in the same form.

* In lesson #21 we talked about environment. An animal's environment is called habitat by scientists. A scientist describes an animal's habitat in terms of the geology, vegetation, and weather. The sandhill crane likes the area along the Platte because it provides a natural habitat for the crane. Why? (The crane likes the shallow Platte River for roosting so that it is not easy prey for coyotes; it likes the marshy wetlands around the river for foraging for food such as worms and snails (source of protein); and it likes the meadows and corn fields for the seeds and grain they offer). We may want to say that the Platte River area is a "staging area" habitat for the sandhill cranes. They stop here on their migration to rest and feed in order to survive the flight on to their breeding habitat in northern Canada and even Siberia. Their winter habitat is in southern Texas and Mexico. Each of these habitats provide the water, the wetlands for feeding, and the meadows and fields for grain.

When the environment or habitat changes, an animal must adapt, or leave and find a suitable habitat, or die. Play an adaptation game. What do you do to adapt when:

1. You eat your lunch in a completely dark room

2. You have on a very heavy coat during recess on a hot day

3. You have three legs and you try to win a race

* A habitat is also a place of many sounds, colors, and smells. Visit a nearby field or park. Sit down and listen - you need to be totally silent. Write down the sounds that you recognize. Another thing you can do is explore the field or park with your nose. How many scents can you find? Which one is most pleasing? Which is most offensive? Share your new-found smells with a friend. When you search for color, it will be a big temptation to pick flowers and grasses. Leave all the growing things in their habitat! Just look closely at each new color you find. You'll want to be in the field or park on a sunny day when you look for color.

* Find a book in the library that will tell you about bird migration. How do birds know where to go each year? What happens to them along the way? You can read stories by Paul Johnsgard that may give you some ideas about the migration of the sandhill crane and the snow goose. Read THOSE OF THE GRAY WIND: THE SANDHILL CRANES and SONG OF THE NORTH WIND: A STORY OF THE SNOW GOOSE. You'll learn a lot about habitat and behaviors as well. Dr. Johnsgard wrote these books for you!

Special for the Teacher:
* Johnsgard's BOOKS ARE EXCELLENT AS "READ ALOUD" BOOKS FOR THE CLASS.

* Paul Johnsgard wrote a book about the Platte River. It's called THE PLATTE: CHANNELS IN TIME. This is a book that was written for adults, but you might enjoy reading parts of it. It is interesting to know that the Platte provides some of the best habitat for the American Bald Eagle as well as some birds that are endangered species such as the Pipling Plover, the Least Tern and the Whooping Crane. Here are some organizations that would be happy to give you information about what you can do to help the endangered species and protect the habitat of all animals:

The Platte River Whooping Crane Habitat Maintenance Trust
2550 North Diers Avenue, Suite H
Grand Island, Nebraska 68801
(308) 384-4633

The Nature Conservancy
1800 North Kent Street
Arlington, Virginia 22209
(703) 841-5300

LESSON 31

"Do You See What I See?"

Now You Know: Today viewers meet a wonderfully talented artist, Reinhold Marxhausen. Marx has already been important to Strawberry Square even though he has never visited the place. This is because Marx is Milt Heinrich's mentor. Milt studied with Marx, and not only learned artistic skills and techniques, but also absorbed an attitude towards looking and seeing and using what you see to create or enjoy the visual environment.

Milt comes back to his college campus to visit with his friend. Marx shares a new creation with Milt - sound sculptures. You'll enjoy these sculptures with your eyes as well as your ears!

During the song "I Like to See Things," Milt and Marx take us on a visual tour as they walk between the campus and Marx's home. At home, Marx shares some photographs he has taken in his kitchen. He shows Milt how ordinary everyday things can become works of art. The ordinary things seen on your back porch, in your backyard or in your bedroom can become EXTRA-ordinary "In the Early Mornin' Sun". In the closing scene, Milt and Marx share their recent works with each other. The viewing audience sees how they put small pieces together to create something new. After all, when one takes "a little bit of this and a little bit of that", one becomes a "Put-Togetherer."

Why: Marxhausen believes too many people overlook the real beauty surrounding them in their everyday world. This telelesson helps him reach children, and to show them how they can become more perceptive. Milt began this "lesson" at the beginning of the series, and because he is Marx's student, many of those same ideas are presented again. However, no student becomes exactly like his mentor, and it is good to see this as well. The unique perception that each person brings is part of the great individual worth we all have.

"Some people look like they're lonely, they're sad. . . .and they really expect that someone is supposed to entertain them - that life is a spectator sport. Shakespeare said 'all the world's a stage', and we are the actors." Marxhausen says "We initiate life, we have the responsibility to make it interesting."

Think About:

1. How there are very special things to see "right in your own back yard," if you'll only take time to look.

2. How people see or make art by finding or manipulating the line, color, shape, space, form, and texture in the everyday environment.

Taking Time

* Reinhold Marxhausen, the artist you met in the telelesson, was teaching a college art class. The project they were working on is one that you can do, too. Your teacher will give you two pages from a magazine. (FOR THE TEACHER: arbitrarily

tear out pages and give them to the children. There should be pictures on all four sides. These pictures are the only "limitations" to creativity. This activity will be a good experience in "Where do ideas come from?") Look carefully at the pictures for awhile. Select one picture to be the "background" picture. The other pictures should have items you can use to create a new and unusual picture on this background. Your new picture will be "surrealistic". . . . like a dream or fantasy. Here's a chance to use your wits for whimsical humor! Don't be afraid to be "not real". Don't be afraid to substitute something real for something that just "wouldn't be." For example: A child is drinking a glass of milk; carefully cut out a picture of a dump truck and substitute it for the glass of milk. Just a little careful cutting and pasting can create surrealistic art and bring some grins! Think about the images you see, the words you see, the colors you see. How can you use the images, words, colors from one page to the other. . . . . .what can be "slipped in" to change the original?

Special for the Teacher:

* The artist Salvidor Dali can give the children an excellent idea of surrealism. Other artists would be Max Ernst and Joan Miro. Ask your art specialist or someone in your resource center to help you find prints or slides of their work.

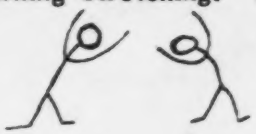
* Remember how Joey Gulizia "played" Milt's sculpture in lesson #12? He made it become a sound sculpture of sorts. Well, Marx invented sound sculptures of a more complete nature. He made sculptures that were meant to be heard as well as seen. These creations of metal and wire are welded in such a way that lets you make magical sounds when you thump, shake, or strum the sculpture. Marx has some suggestions for how you can make your own sound sculptures. Of course, you can't weld metal together at least not without a lot of help. But you can find styrofoam. Try this: get a large piece of styrofoam and stick a long wire in it. Then hold the styrofoam to your ear and bounce the wire around. Let the wire touch the ground or wall, metal objects, or even a soft object like a pillow. What kind of sounds do you hear? Marx discovered that styrofoam is a conductor of sound - it will carry the sound that the wire makes to your ear. Use your imagination and see what kind of sound sculpture you can make from those little "popcorn" packing styrofoam pieces!

* Did you notice the clutter in Marx's environment? Chances are, whenever you go into any artist's studio, you will find a certain amount of clutter. Why do you suppose that is? When you do artistic things or think about things creatively, do you make a mess? Why?

* You heard the "Take Time" theme in a new way in this lesson. It was whistled!! Can you whistle? Try whistling a melody that you know. Start with a simple one and then try longer, more complicated songs. Whistling is a good way to pick up your spirits. There's a song in the musical THE KING AND I called "Whistle a Happy Tune". The song says to whistle when you're afraid. Whistle at least once a day - maybe on your way to school each morning. Does it make you smile?

* Look in your toy box or play room and see just how many toys you have. Are they simple toys (like cars and trucks) or are they complicated electrical gadgets that you turn on and watch? Invent a toy. Marx invented one. He wanted to invent a toy that could do almost anything if you used your imagination, so he made a sack of sand. Think about it. Maybe the toy you invent will be able to do anything if you use your imagination!

* The song, "I Like to See Things" has a rhythm and melody that makes you want to sway. If you're sitting in a chair, you rock the upper part of your body back and

forth with the beat of the music. If you're standing, you will probably shift your weight from foot to foot as you sway. The song is in AABAA form. Try this the next time you listen and sing: (FOR THE TEACHER: "A new way to live in this world, Where things can be not what they seem; A new way to live my life each day"), stretch your arms up as high as you can. Another time, you can use the song for your early morning stretching. During the A sections, stretch by elongating the swaying motion  ; during the B section stretch up high.

Do these stretches slowly and gently.

* Talk about what you saw in Marx's kitchen. In his back yard. On the back porch. Do you see some of the same things in your house and yard? How did things change? What made them look different? (light) Take a viewfinder (lesson #2) home with you and look at some objects in your kitchen. Look at the same objects at different times of day, remembering that light is the key to making magical things happen.

* Think about the "smiling buckets". How did Marx get those buckets to smile? See if you can recreate a smiling bucket at home so you can share it with your family. If those smiling buckets could talk, what would they say? Write a conversation between Marx's smiling buckets. Read it out loud and invent a different voice for each of the buckets.

* Have you ever found a basket full of light? Did your bed sheets and blankets ever become hills and valleys? If you have venitian blinds in your house, you have a lot of zebras roaming around! Spend some time looking around your house with your new eyes - what an adventure you will have!

* Think about dark. Do you think a lightbulb might just be "drinking in" all the dark? Dark is heavier than light - just look in a pool. You'll see that all the dark has settled to the bottom. What is dark made of? Write a story about the dark and the light: "Once upon a time. . . . . ." When does light make dark? (shadows) Where does the dark come from that fills the room when you turn off the light? Maybe your story will be a mystery. . . . . .

* You have another blues song to sing now - "Early Mornin' Sun". It has the same form of "Beggin' the Blues." The first two lines have the same words and melody. The third line is different. Think about the things you've been doing at home - looking and seeing things around your house in a different way. Could you write some new words to this song?

* Sing the "Put-Togetherer" song again. What did Milt do when he made the mural for Huntel? What did Marx do when he made the murals for the Nebraska State Capitol? What could you do if you became a "put-togetherer"?

Special for the Teacher:

* If you would like to borrow a Marxhausen movie, write to:

Bankers Life Nebraska
P.O. Box 81889
Lincoln, Nebraska 68501

The following movies are available:

A TIME TO SEE: (30 minutes) A movie version of Marx's "Do You See What I See" slide show.

TIME LINES: (30 minutes) Marx conducts an experimental art project and discovers how residents of a retirement home perceive themselves.

FINDINGS: (60 minutes) A documentary in which Marx and factory workers participate in an unusual and interesting art project.

LESSON 32

"Get Off Your Square"

Now You Know: On the way to Strawberry Square, Milt and Marx have a delightful argument as they remind us that how something looks depends on how the viewer looks at it. See what happens when an ordinary merry-go-round becomes black or white, depending on how the merry-go-round is viewed. Milt and Marx are so delighted with their discovery that they do a Greek dance around the merry-go-round. Next, Milt and Marx go to Strawberry Square. When they arrive on the Square, they look at the Arts Center first. Then they decide to see the rest of the Square by playing a trick on Ed. The trick helps them get a "trash-eye view" of the Square! When their trick is discovered, Skipper takes Marx around the Square, and sings about what it is to live "On Strawberry Square". Invite the children to join in the hand jive and the chorus of the song; after all, they know what Strawberry Square is all about!

Why: This telelesson brings full circle the objectives for STRAWBERRY SQUARE I & II: To celebrate life with love and to take time with life. By seeing adults stretch and grow. . . . .stretching sensitivities as well as activities. . . . children get an exciting picture of how life can be for them. They won't just grow up and then "are there" - all grown up. . . . .they can look forward to a life of growing and growing and growing. And they'll need that. . . . . as quickly as the world is changing for them.

Marxhausen predicts "Some day we'll get rid of art. . . . .and everybody will be an artist. And you know, with computers and robots and you name it. . . . . I predict that five years from now art will be "in" again. . . . . .because people will just be lying around, nothing to do and they'll be sculpting and painting because they have time and because something else is doing their job."

Think About:

1. How there are many ways to see through someone (or something) else's eyes if you use your imagination "get off your square".

2. How light affects what you see, especially the elements of color and texture.

Taking Time

Special for the Teacher:
* Milt and Marx are student and teacher/mentor. Milt describes his return visits with Marx as an electrical charge, a renewal - both creative and emotional. At the close of the year, it is important to think about the children in your class, & reflect on their successes and failures. Before you feel the depths of failure, however, realize that teaching is indeed like "timed-release" capsules. What didn't make sense a week ago might take effect in two weeks. . . . . .or two years. . . . .but it <u>is</u> there. And more important to any student/teacher relationship than the knowledge shared, is the over-all attitude toward learning - the excitement to know and the patience to find out - to explore. This is the energy, the "secret ingredient", for the timed-release.

* What happened in the argument about the black or white merry-go-round? Who was right? Why? (the sunshine creates light and dark) Look for a similar lighting situation and see if you can create the "argument" with an unsuspecting friend. You can help your friend discover a new way to see!

* Listen again to the music of Milt and Marx's dance. Patchen (pat your thighs) to keep the beat. Greek dances are often done in a circle, with hands held or arms entwined. In fact, the arms are generally thrown over the shoulders of people on either side. Watch the Milt and Marx Dance segment again. Imitate the way they moved.

Stand in a large circle. Everyone has a handkerchief or scarf in Right hand.

Step	Count of Music	Action
Introduction	1	lift arms to side
	2	clasp scarf of person on your left with Left hand
	3	raise arms overhead; keep "attached"
	4	pause
		Foot Action
Step 1	1	Right stomp
(do 4 times)	2	Left point (touch in front)
	3	Left step behind Right
	&	Right step to side
	4	Left step, cross in front of right
(on 4th time only)	&	Left stays down, body twists to get into next step; Left foot is a pivot
Step 2	1	Right step (Traveling toward left)
(do 2 times)	&	Left step
	2	Right step
	&	Right pivot; twist to travel toward right
	3	Left step

	&	Right step
	4	Left step
Not on 2nd time	&	Left pivot; twist to travel toward left
Step 3		
	to right:	
Do 4 times	1	Right stomp
(2 times each direction)	2	Left stomp
	3	Right step to right
	&	Left step together with Right
	4	Right step to right
	&	Left kick across in front of right
	to left:	
	1	Left stomp
	2	Right stomp
	3	Left step to left
	&	Right step together with Left
	4	Left step to left
	&	Right kick across in front of left
Step 4	1	jump (both feet)
(do 7 times)	&	Left kick
	2	jump (both feet)
	&	Right kick
	3	Right "run" step (toward right)
	&	Left "run" step
	4	Right "run" step
	&	Left "run" step

End: Repeat step 4, counts 1 & 2 &
On count 3 jump & freeze! Stop, hands in air
(still clasping scarves)

shout "Hey" or "Yaaay Life"

NOTE: music gets faster and faster as the dance progresses. If the children want to dance like Milt and Marx did around the merry-go-round, they can. The dance is the same until step 4. Do that step only 4 times; move closer to the merry-go-round, take hold and begin to do the "run" step beside it; as it spins, jump on and have a ride!

* . . . . .Marxhausen says; "For too many people life is a spectator sport. It's like they're sitting on the curb and waiting for the parade to come by. They say 'I'm bored. When is the parade going to start?"

(later he talked about the Shakespeare stuff - and the fact that we are the parade)

Have you met someone like that? What do you see in behavior that tells you that? How do they stand? Walk? Sit? What do they do with their shoulders? Hands? Eyes? Voice? See if you can show this person as well as describe him or her in words. Imitate in body movement and posture the kind of person who is bored with life; the kind of person who expects life to entertain. The opposite of that person is someone who says "Yaaaaaaaaay life!!!!" Have you met someone like that? What do you see in their behavior? How do they stand? Walk? Sit? What do they do with their shoulders? Hands? Eyes? Voice? See if you can show this person as well as describe him or her in words. Imitate in body movement and posture the kind of person who is excited by life; who looks for new things and adventures every day. Which type of person are you? Would you like to change? How can you change? Try an experiment: Flip a coin to see which person yhou are going to be. (Heads, you're "yaaaaay Life!!!!!"; tails, you're "When's the show going to start?") Spend the time at lunch break being that person - both in action and in words. Don't slip - you have to really concentrate to keep your character! The next day, do the opposite. What did it feel like? How did other people react to you? Teachers? Students? Close friends? How did your food taste? How did the sky look?

* Make a list of opposite adjectives (descriptor words) such as "big-small". Keep the list in your journal or on a bulletin board. Collect them! They might come in handy when you're trying to write. Also keep a list of opposite verbs -(action) such as "run" - "walk". Words that mean the opposite are called antonyms. Your library might have a Dictionary of Antonyms. What does synonym mean?

* "Get Off Your Square!" When Marx said this, he didn't mean to get off STRAWBERRY SQUARE. What did he mean? (To try to see things from as many points of view as possible) When you're trying to get along with people, make decisions, invent something, write a story, etc., you need to "get off your square". Write a poem with the title: GET OFF YOUR SQUARE. Send your poem to:

Nebraska Department of Education
Instructional Television Services
301 Centennial Mall South
P.O. Box 94987
Lincoln, Nebraska 68509

Skipper and Jan, Joey and Shannon, Milt and Marx. . . . .Bill. . . .everyone could read your poem!

* You saw a "trash-eye-view" of STRAWBERRY SQUARE with Milt and Marx's help. Explore a trash can at home or at school. (You might want to wear gloves) Start a collection of things that you like using as a "viewfinder". It can be like finding a new pair of glasses to use to see the world. Milt and Marx found things like cellophane, glass bottles, plastic bottles, an air conditioning grid. . . . What things did you find?

* Skipper wrote the song "On Strawberry Square," so the song really tells how he feels about STRAWBERRY SQUARE. Learn to sing all the words so that you can hear his message and help him "spread the word" about STRAWBERRY SQUARE. If you listen and sing along with the tape, you can sing like Skipper does - especially when he decorates the melody a little! When you sing the Chorus part ("on the square, Strawberry Square", etc. . . . .) here are some of the movements and hand jives you saw:

1. mirroring (sustained imitative movement)

2. copycat (rhythmic imitative movement)

3. hand jive, simple: slap thighs, clap hands, snap fingers, clap hands (four counts, four actions)

4. hand jive, more complicated:

COUNT	ACTION
1.	Clap partner's hands, with Right palm down and left palm up
2.	Same as above but reverse Right and Left
3.	Clap partner's hands, palms facing out
4.	Same as above
5.	Clap partner's Right hand with your Right hand (arm carries hand across the body to the left as you meet your partner's Right hand)

6. Clap back of partner's Right hand with your Right hand (as arm comes back Right across the front of your body, the backs of your hands will meet)

7. Snap fingers, Right hand

8. Make "hitch-hike" gesture with Right thumb and hand

LESSON 33

"New Beginnings"

Now You Know: Skipper's early morning exercise is interrupted by a phone call. After the phone call, Skipper decides to go home and talk to his Daddy and take time to think. You see, it's not just any phone call. Skipper has been offered a position with the National Committee for the Promotion of Arts for Young People. This is quite an honor, but it means he would have to move away from Strawberry Square and all his friends. Think along with Skipper as he remembers the "old days" on the Square. He remembers helping his new friends "Let the Melody Ride" and "Let a Song Tell A Story." He remembers how they all learned that music isn't just a piece of paper or sound. . . ."The Music Is You." People give things meaning and people are meaning; people flow through time. . . ."There Is a River Somewhere." Skipper knows he can leave, even though it will make him sad. He can leave because life is like a circle ("Circles"), it keeps going on and on through the people and the events around them.

Good-byes are very sad, but the people on Strawberry Square not only cry their sadness, they celebrate their joy of having Skipper for a friend. They sing the first song Skipper sang on Strawberry Square - "If I Had a Hammer" - because they know they have a "song to sing all over this land. . . . . a song about love between my sisters and brothers all over this land." Several days later we see life continuing on Strawberry Square. Ed has bought the Tune Shoppe. Suzi has been hired to keep the place clean. Carlita has written a song. Fumiko is teaching Milt to play the Koto. David is working with Jose's potter's wheel. Dan is playing the blues on a guitar while Bill carves. Ricky and Greg teach Sandy and her little girl, Jessica, how to sing "Take Time." Invite the children to look carefully at the people as they sing. They know them, they are friends.

Why: The response from children who view Strawberry Square is very personal -it would appear that they feel very much a part of the life on Strawberry Square. Therefore, it is important to treat the final episode on a personal level - to provide a "vehicle" for closure - an opportunity to say goodbye and feel sad and an opportunity to accept going on. Throughout the series, one of the primary goals has been to foster a positive self concept. . . .and all the new, positive little people will continue Skipper's dream on their own "Strawberry Square."

Think About:

1. How the arts and people are interwoven through time and place; we need only "awarefully" take time to discover about and delight in the fabric of existence.

2. How even though saying goodbye can be very sad, it helps to remember that a goodbye not only signals an end, but also generates a beginning.

Taking Time

* "That's What It's All About" makes a great early morning exercise song! Here is the exercise pattern that Jan taught you:

Stretch

8 counts, hop on Right foot (hold left foot up, hold left arm up)

8 counts, hop on Left foot (hold right foot up, hold right arm up)

8 counts, jump (both feet)

8 counts, twists

Stretch

Repeat the 4 sets of 8

Stretch

You could make up your own exercise routine following this pattern. Don't forget to have stretches at the beginning, middle and end of your routine! If you want to exercise for a longer period of time, choose a popular song on the radio or on a record. Most popular songs move in sets of two or four, and that's easy to fit your 8 count exercise pattern into their phrases. Summer is almost here - it's time to get in shape for swimming, softball, hiking, bicycling, and climbing trees!

* After Skipper received that important phone call, he went to his father to talk over his problem. He knew he could respect the thoughts and advice of his father. Is there someone who comes to you for advice when they have an important decision to make? Making decisions isn't easy because you start thinking of the "what ifs". . . ."What if I make the wrong decision?" "What if something happens because of this decision?" Just remember, you can also say "What if I make the right decision?" "What if nothing happens?" Making decisions usually means taking risks and trusting yourself. The older you get, the more decisions you'll be allowed to make. Here's one suggestion - as you think about your decision, keep a list of the "pros" and "cons" of each action you're thinking about. "Pros" are the good things about the action; "cons" are the bad things about the action. Then you can compare these thoughts - some people say that you are "weighing" the pros and cons. Look at those lists and think about the things you feel are important - your values and your priorities.

Special for the Teacher:

* The philosophy of STRAWBERRY SQUARE is expressed in Skipper's thoughts and "flashbacks." At the end of the school year, it is a good idea to review these songs and reinforce the philosophy and feeling of STRAWBERRY SQUARE and friends. Sing the songs he sings in their entirety. Here is where you can find the songs:

"Let the Melody Ride" (chant), Level I Songbook and Tape #1

"Let a Song Tell a Story", Level I Songbook and Tape #1

"The Music is You", Level I Songbook and Tape #16

"There Is A River Somewhere", Level II Songbook and Tape #18

* The circle is something that has been around (no pun intended) for a long time. Have a "circle day." Spend the whole day teaching and learning using circles. In art class, find round/circular things and draw, trace, cut, and paste, etc. In math discover

what diameter and radius is and measure as many circles as you can find. Tell a story in a circle (lesson #23) Dance and play games in a circle. (Hokey Pokey, Punchinella, Kagome, hand jives not in partners but in a big circle, mirroring, copycating, Greek dance, Indian corn dance (Level I, lesson #14). Brainstorm all the other things you could learn about that are circular: the earth, clocks, seasons, etc.

* As part of your "circle day", sing rounds. "The Music Is You" (Level I Songbook and Tape #16) can be sung as a round. The second group begins to sing when the first group has sung "music makes pictures and often tells stories".

Here are some good songs for singing rounds:

Are You Sleeping
Sweetly Sings the Donkey
Row, Row, Row your Boat
Why Shouldn't My Goose?
Scotland's Burning
Oh, How Lovely Is the Evening

* Here is a "round square dance" that you can do as you sing "Three Blind Mice". First, learn to do the steps as you sing:

words:	steps:
three blind mice	walk forward three steps (one for each word)
three blind mice	walk backward three steps (one for each word)
See how they run	walk backward three steps
See how they run	walk forward three steps
They all run after the farmer's wife	face your right, then walk three steps forward
She cut off their tails with a carving knife	keep facing same direction, walk three steps backward
Did you ever see such a sight in your life	face center again and walk three steps backward
As three blind mice	walk three steps forward

After you can walk those steps without mistakes, form a square made up of lines of people:

Each line performs the steps as they sing their part in the round. This means that each line will begin moving at a different time, but will perform the same sequence of steps. Do it slowly at first - you won't run into anyone if you keep yourself going in the "right" direction.

* More "circle day" things to do. (SPECIAL FOR THE TEACHER: "Circle Day: will be a good experience for the children, of course, but it will also come in handy on those last days of school when you have to have all textbooks turned in, workbooks graded, etc. . . . .) Design a circular house and furniture. Design circular clothes. Write

a circular story with a beginning, middle and an end that is also the beginning. Sing a circular song, like: "Found a Peanut"

Found A Peanut
(SCOUT SONG)
Found a pea-nut, Found a pea-nut, Found a
pea-nut just — now. Just —
now I found a pea-nut, found a
pea - nut just - now

verses:

2. Cracked it open,
   cracked it open,
   cracked it open just now
   just now I cracked it open
   cracked it open just now

3. Found it rotten, etc. . . . .

4. Ate it anyway, etc. . . . .

5. got sick, etc. . . . .

6. Called the doctor. . . . .

7. Died anyway. . . . .

8. Went to heaven. . . . .

9. Looked around. . . .

10. Found a peanut. . . .(and the song begins again)

You can do that with a lot of "count to ten" type songs. . . ."The Ants Go Marching One by One" or "New River Train", etc. When you get to the number 10, just sing "do it again".

* All these circular ideas came from the song "Circles". What are all the circular things mentioned in the song? Have there been circles in your life so far? Think about how many times the summer has come and you're out of school. And then the summer is over and you're back in school.

Sometimes circles are called "cycles". How many things in nature live in a cycle. (Rain, water, clouds; planting seeds; birth and death)

Special for the Teacher:
* At the end of the year, a "cycle" is completed for the children. It is a good idea to discuss what is happening, so they can bring closure and prepare to begin again. Just as the world didn't stop when Skipper moved away, the world doesn't stop when school ends. Learning doesn't stop. Friendships don't stop. Life is full of new beginnings, new risks, many changes. Help children talk about Skipper moving away and about the end of the school year. Feelings are important to share.

* What happens when someone moves away? "Goodbyes" and "Hellos" are a real part of life. What is the best (and cheapest) way to keep in "touch" with a friend who has moved away? (Write letters). It's a good idea to keep the letters of friends - they tell a whole life story, an adventure story. You could also keep copies of the letters you send - it's like having your own story, and can be a part of your journal. Who knows, someone in the future might be very interested in what your life was like. Think about if someone discovered the letters you exchanged with your friend a hundred years from now. What will life be like then? Will they think that the things you did, said, thought, and felt are "old fashioned"? Ask your mother or grandmother or father or grandfather if there are some old letters they would let you read. As you read the letters, try to picture what the writer is talking about. Make the letter come alive! Maybe you could even share a letter with your class. . . . .it's like reading a short story aloud.

* At the "goodbye party" for Skipper, Christina played the guitar and everyone sang "If I Had A Hammer". (FOR THE TEACHER: This song is the first song Skipper sang on STRAWBERRY SQUARE, Level I, Songbook page 18, Tape #1) Sing the song again. Think about the symbolism in the hammer and the bell and the song. Do you have a hammer to "hammer out danger and warning"; a bell? Do you have a song to sing? "It's the hammer of justice; it's the bell of freedom; it's a song about love between my brothers and sisters all over this land". What are you singing? Why is that a good thing to sing for Skipper? What has he taught you? What does he believe in?

Special for the Teacher:
* Art of all kinds is in the middle of the lives of people. We can choose to live artfully, with a sense of the world around. The "sensual" study of the world never ends!

STRAWBERRY SQUARE is a celebration of the possibilities of becoming!

MEET THE ARTISTS

The artists who visited STRAWBERRY SQUARE were asked to share some information about themselves. Please share this information with your children as the need arises. The biographic sketches and photographs are arranged alphabetically.

ALEANE CARTER, Actress & Musician

Aleane Carter was born July 24 in Council Bluffs, Iowa. She has two grown daughters. She attended the University of Omaha, graduating in 1958 with a Bachelor of Science in Education. She taught public school in Omaha and was an instructor at The University of Nebraska - Omaha where she taught Black History and Soul Choir. She has written and published articles for newspapers and educational magazines. She now keeps busy with Artist-in-School residencies through the Wyoming Arts Councils, Nebraska, Iowa, Kansas and Missouri Arts Councils.

Aleane Carter:

"As a child I always enjoyed pretending I was on stage acting in front of a big audience. At that time it filled me with excitement and mystery pretending I was someone else. Now as an adult I experience the same feelings only with an added depth of emotion and feeling, because becoming another person on stage challenges me to search deeply for what that person must have felt, thought, how he reacted and then weaving those things into an intricate interpretation that can be appreciated by and shared with others.

SANDRA CHRISTOPHERSON (SANDY), Dancer

Sandy was born on November 1, 1948, in Washington, D.C. She has a Bachelor's Degree in sociology and art from the University of Maryland, and a Masters Degree in Education and Dance from George Washington University. She and her husband Burt and daughter Jessica, live in Omaha, Nebraska. Sandy is currently a member of the Shared Arts Team in Nebraska, as well as a dance therapist at the Madonna School for Exceptional Children in Omaha.

Sandy has been an Artist-in-residence, dance teacher, and dance therapist. She is also a performer. You can see her dance in "Farm Sense" (Lesson 11) and in "Festival" (Lesson 6). She has also performed with the Free Association Dance Theatre Improvisation Company in Washington, D.C., as well as with various performers in Omaha.

Sandy Christopherson:

"Dance is my way of feeling alive. It is the best way for me to understand myself and the things around me. I like the way my body moves and tells other people what I see and feel inside. I ask my body to stretch as far as it can —to explore the possible ways I can move. When it moves the way I picture it in my mind, I feel powerful, strong, and free. All of us are dancing every time we move. When we see, hear, taste, touch, or smell something, our bodies move to learn those things - to remember them. Then these movements tell other people about the things we know.

Movement was the first way human beings talked to each other. Before people talked with words, they used body movements to tell each other things.

Dance is the best way for me to express how I feel because all I need is my own body. Your body always tells the truth because you can't split your mind and your body. And, because your body is always telling the truth about what you feel, there is no right or wrong way for you to move or dance."

DEBORAH (DEBBIE) GREENBLATT, Musician

Debbie was born in Lynn, Massachusetts on July 24, 1951. She earned a Bachelor's Degree in violin from Boston University School of Fine Arts in 1973. Debbie currently teaches privately, and lives in Omaha with her husband David (also a musician) and their sons Wilson, baby Django and three cats. Her book, Fiddlescapes, was published in 1981.

Debbie has worked in symphonies and chamber music groups in Massachusetts, Maine, North Carolina, Florida, Nebraska, South Dakota and Missouri. She has held the titles of Nebraska State Fiddler, S.W. Golden Fiddle Champion, and Mid-America Fiddle Champion. Debbie is a member of the Morningstar Express Players, an innovative performing ensemble. She is an artist-in-residence with the Nebraska Arts Council, and the Alabama Council on the Arts and Humanities. She freelances in local recording studios, theatres and concert halls, and in her spare time Debbie is a freelance writer.

Debbie finds enjoyment in playing violin with a symphony orchestra and turning the same instrument into a fiddle to play the country style of music you hear her play in "Orion" (8). You can also hear Debbie's violin playing, if you listen carefully, in the theme song, "Take Time".

Debbie Greenblatt:

"Music has always been a big part of my life, I guess because it can be anything I want it to be. It's like going into your grandmother's attic, and rummaging around in an old trunk. I can pretend to be in a different place, or wearing different clothes, or even be a different person, while I am playing music. When I am playing music that I have written myself, that's when I have the most fun. And that's when my audience has the best chance to find out about the real me!"

THE GULIZIA BROTHERS, Musicians

Tony Gulizia was born in Omaha, Nebraska on June 12, 1950. He attended college at the University of Nebraska, (Lincoln and Omaha), and now lives with his wife Liane and three sons, T.J., Nicholas, and Marc in Omaha, Nebraska. Tony teaches many private students, as well as working as an artist-in-residence and as a night club performer.

Tony is a keyboard man, and plays a synthesizer or two, an electric piano and an accordion-organ combination called a Cordovox. Of course, he plays a "plain old piano", too. You really have to look carefully at his hands when he plays - are there really only two hands and ten fingers? Watch in "Rhythm and Blues" (16) and you'll understand the question!

Joey Gulizia was also born in Omaha on January 23, 1954. He also attended college at the University of Nebraska at Omaha. Joey is not married, and currently lives and works in Omaha, Nebraska. Like Tony, Joey is busy teaching, playing in night clubs and working as an artist-in-residence. Joey's house is filled with his collection of unique and exotic imported percussion instruments. You can see some of them when you watch Joey perform in "Sounds Abound" (14) and "Rhythm and Blues" (16).

Tony and Joey Gulizia:

"Music is a gift for all people to enjoy. Learning to appreciate music when we were very young helped us to understand its values in every-day applications. Music is something we can take with us and enjoy forever. To educate children about music at an early age just whets their appetite for more and more!

We really enjoy working with children, and exposing them to many different musical styles. It is important for students to appreciate the values in all music - from classical to folk; jazz to rock."

MILT HEINRICH, Visual Artist

Milt was born on December 18, 1946 in Cleveland, Ohio. He received his Bachelor Degree at Concordia Teachers College, and his Masters degree from St. Francis College. He and his wife Jane, live in the house that Milt designed and built with their children Chris and Amy. Milt is an Assistant Professor in Art at Dana College in Blair, Nebraska. Milt has had his art work exhibited often and in many different places. He has been commissioned to produce art work for churches in Nebraska, Ohio, Indiana, and Michigan. He has completed a two-dimensional mural for the HunTel telephone company. You can see it in their office in the remodeled Washington County Bank Building in Blair, Nebraska. Like the relief mural Milt created for STRAWBERRY SQUARE, this work demonstrates his belief that you can put together every day things and make some artistic sense out of them.

Milt Heinrich:

"For me, making art is like playing with blocks. It's putting things together and imagining what they could be. Sometimes magic things happen and the art produced is worth keeping. More often, it was a nice try. Then you start over. Nothing is wasted. You learn with each experience."

PAUL A. JOHNSGARD, Biologist

Paul was born in Fargo, North Dakota on June 28, 1931. He went to public school in Wahpeton, and graduated with a bachelor's degree from North Dakota State University in 1953. He earned a master's degree in 1955 at Washington State University, and a Ph.D. at Cornell University in 1959. Then he went to England to spend two years on a postdoctoral fellowship, studying the behavior of waterfowl.

After his postdoctoral research, Paul moved with his family to Lincoln to begin teaching at the University of Nebraska in 1961. He and his wife Lois have four children, Jay, Scott, Ann and Karin, and two grandchildren. His daughter Karin co-authored a book with him on dragons and unicorns, and all of his children share his love for nature.

Paul was named Foundation Professor of Life Sciences in the fall of 1980, and recently received the University's Outstanding Research and Creative Activities award, as well as an earlier Distinguished Teaching Award.

Paul Johnsgard:

"Animals represent not only a source of biological information, but also a source of artistic inspiration, which I try to express in words, photographs, drawings, and sculpture. Each of these approaches to nature overlaps with and helps to reinforce all of the others, and provide me with ways of reaching different audiences and to fulfill different aspects of my own needs for creative expression. I hope that in these various ways I can inspire others to appreciate nature more fully, and to gain sympathy for conservation of all of our natural world."

WILLIAM KLOEFKORN, Poet

Bill was born in Attica, Kansas on August 12, 1932. He earned a bachelor's degree from Emporia State College in 1954, and a master's degree in 1958. Bill is a Professor of English at Nebraska Wesleyan University in Lincoln.

Bill moved to Lincoln, Nebraska in the fall of 1962, where he and his wife Eloise make their home. They have four children - Terry, John, Tracy, Robert -and two grandchildren, Michelle and William. Michelle helped Bill to write the song that is found in Lesson #5 of the Teacher Guide.

Bill was named Nebraska State poet in the fall of 1982. His poems have been widely published - in magazines, newspapers and books.

William Kloefkorn:

"I think of a poem as an attitude looking for something solid to sit on. Many things, of course, are reasonably solid: a tree, a rock, a John Deere tractor, a person. These give the writer something to react to, and the reaction in turn often reflects an attitude that can emerge as the most significant aspect of the poem. I'll put it another way: the writing of a poem often gives the poet a chance to discover, if not invent, an attitude. I'll put it another way: the writing of a poem gives the poet a chance to love something or someone in a way that he could not love it otherwise. This doesn't mean that other forms of loving should be tossed out. It means instead that the written word provides yet another means of enfolding this immense and incredible world."

JERRY LONGE, Actor

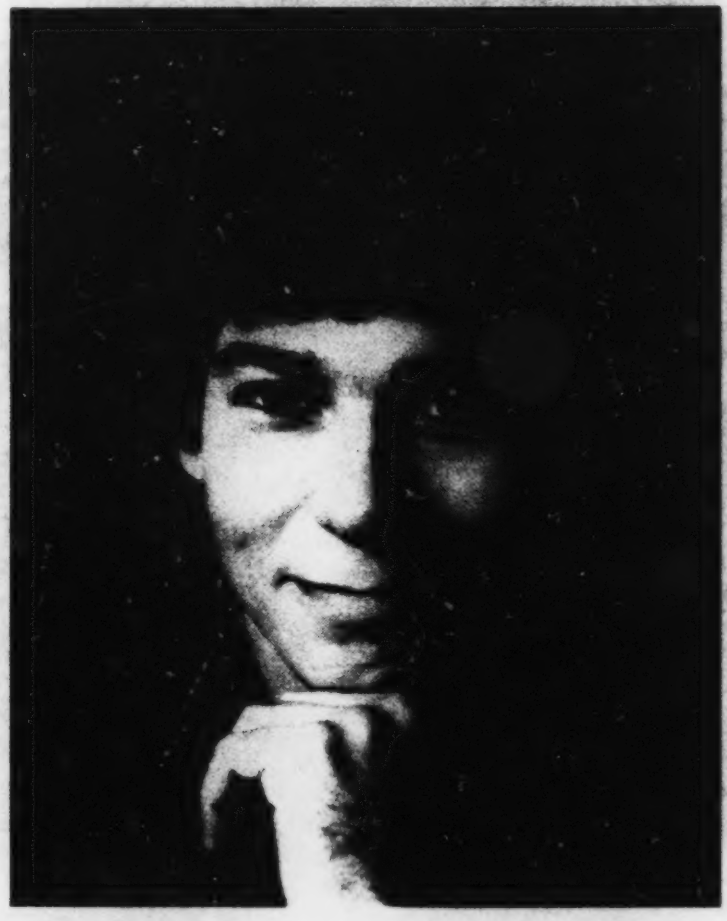
Jerry was born in New Bedford, Massachusetts, on January 8, 1954. He earned his Bachelor's Degree from the University of West Florida in 1980 as a Technical Theatre/Scenic Design Major.

Jerry moved to Omaha in 1981 to perform with the Nebraska Theatre Caravan and continued on with the company for the '82 & '83 seasons.

Currently, Jerry is working in and around the Omaha area teaching, acting, and appearing in many local and regional TV and radio commercials.

Jerry Longe:

"Acting is more like a virus than anything else, and it's habit forming. Once you catch it, you can't stop. It's great being able to "be" other people, or to find out how many different "yous" there are lurking inside yourself."



CHRISTINE LOVATO, Musician

Christine E. Lovato (Cardova) was born in Chadron, Nebraska February 21, 1950. Christine was married in 1969 and presently lives in Lincoln, Nebraska with her husband Rumaldo and five children, Melissa, Tamara, Francisco, Tanya and Diego.

Christine is involved in many aspects of community life. Her main interest is Chicano/Mexican American music and its roots. She has composed musically and lyrically several childrens' bi-lingual songs besides other music which signifies her heritage. Christine plays and sings for people of all ages, and she teaches others, mainly to children. Much of Christine's work has been done through The Lincoln Hispanic Center and The Hispanic Catholic Community Center of Lincoln.

Christine Lovato:

"When I write, sing, and perform, I think of contributing and sharing the essence of musical experience and use it as a tool to teach and bond peoples' understanding of and developing a natural respect and acceptance of Chicano/Mexican American music and the people it adheres to.

Creating a song and sharing it is a desire from within. I am very happy about who I am; the experiences I've had as a Chicano enables me to create musically what I want to convey to others, and instill in my own people, especially the youth. As an artist, I have the freedom to express myself in many ways, and know its strength as being a valuable connection between people of all cultures."

REINHOLD MARXHAUSEN, Artist

Reinhold was born in Vergas, Minnesota April 13, 1922. He served in the Phillipines during World War II. He earned his Bachelor's Degree from Valparaiso University (Indiana) in 1950, and his Masters' of Fine Art from Mills College, Oakland, California in 1962.

Reinhold and Dorris Marxhausen live in Seward where Marx has taught at Concordia College since 1951. The two married sons are Karl and Paul.

Marx has been an Artist-In-Residence for Bankers Life Nebraska since 1973. He does art work in many media and has exhibited works in various galleries.

Marx has produced 4 movies, 2 large mosaics that hang in the Nebraska State Capitol. He has invented toys, and more recently he produced sound sculpture and musical instruments out of styrofoam.

Reinhold Marxhausen:

"It is interesting to imagine that every day we live can be like taking a sight seeing trip. I try to find something today that I did not notice yesterday and I walk a different direction each time I walk down town. I'm 62 but I still play around a lot with different materials that people tend to ignore like lint and styrofoam. When ordinary things or ordinary life becomes special, then we become works of art and our world is a huge painting."

DAVID MCLEOD, Artist (Painting, drawing, murals, environments)

David was born in Evanston, Illinois on January 14, 1947. He received his bachelor's degree in Art Education from the University of Nebraska-Lincoln in 1969 and his Master of Fine Arts degree in painting from Southern Illinois University (at Edwardsville) in 1975. He and his wife, Carla, live in Omaha, Nebraska with their two children, Briana and Alexander.

David works part-time as an Artist-in-Residence through the Nebraska Arts Council, and has taught and worked in many different schools and communities. His main interest is in making works of art, which is his full-time profession. He has displayed his works in one-man and group showings in many states. During his residencies, he has helped schools and communities create large murals for inside and outside walls.

David McLeod:

"The drawings I make are not intended to tell stories. They are arrangements of interesting marks that show changes in the way we feel as we see varieties of shapes and textures in our everyday lives.

In my free time, I enjoy being in the outdoors, working on redecorating our older house and doing various activities with my children and wife. We especially like to hike and play in the state and local parks near Omaha."

THE NEBRASKA THEATRE CARAVAN

Dan Prescher, Jerry Longe, and Sally Neumann have all been members of the Nebraska Theatre Caravan. The Caravan is the professional touring wing of the Omaha Community Playhouse. Fourteen dedicated members make up the Caravan company which is dedicated to providing quality entertainment and valuable educational opportunities to Communities where distance, financial limitations, or lack of appropriate resources has hindered or prevented such activities.

SALLY A. NEUMANN, Actress

Sally was born in Lincoln, Nebraska on May 30, 1958; however, she considers herself an Omahan since she has spent most of her life there. She is a Magna Cum Laude graduate from Tarkio College in Tarkio, Missouri with a bachelor of arts in Theatre Arts.

Since her graduation Sally has been performing in local theatres and doing commercial work as well as touring the Midwest and performing in Florida. Her upcoming plans include a move to Minneapolis, Minnesota to continue her career in the performing arts.

Sally Neumann:

"To make someone laugh or cry is to make someone feel. To feel is to be alive."

DAN PERAGINE, Sculptor

Dan was born in New York City on December 31, 1950. He came to Nebraska to attend college, and has both a Bachelor and Masters degree in Fine Arts from the University of Nebraska - Lincoln. He and his wife Nora and their two children, Sophie and Lonnie live on a farm near Unadilla, Nebraska.

The sculpture you see in "Sculpting on the Square" is a 14 foot Corten steel structure that was commissioned by the Citizens State Bank of Lincoln, Nebraska. If you are ever in Lincoln, just go to 2500 North 48th Street. You can see his sculpture, and you can move in and around it just like your friends on STRAWBERRY SQUARE did!

Dan has other commissioned steel sculptures in Lincoln. One is at Nebraska Wesleyan University (16 feet high!) in front of the Theatre Building. The other is at the corner of 27th and Holdrege, commissioned by the Clinton Neighborhood. He has many marble or steel sculptures on exhibit from New Mexico to Minnesota. Dan is also an Artist-in-Residence with the Nebraska Arts Council, and has been in many schools throughout the state of Nebraska.

Dan Peragine:

"In my art work, I look at the shapes of things, especially in nature. I see forms for sculpture in rocks, hills, trees, animals and clouds - even in grain elevators! The most important part of art for me is the design process."

DAN PRESCHER, Actor

Born in Omaha, Nebraska on July 4, 1954, Dan graduated from high school in 1972 and spent the next nine years traveling, working and attending the University of Nebraska at Omaha, where he was cast in his first play in 1980. This inspired him to audition for other plays at school and at the Omaha Community Playhouse, home of the Nebraska Theatre Caravan. He was working in the Playhouse box office when asked to try out for the Caravan, and subsequently spent two seasons with the company, performing a number of roles, including Henry David in "The Night Thoreux Spent in Jail".

Dan Prescher:

"Acting is child's play, and most actors are just big children. They have somehow held on to that first and most important tool for exploring another point of view - role playing. From the simplest 'let's pretend' games to the highly structured and complex game of the stage play, we are simply trying to act out a particular character with a particular point of view. Then, with any luck at all, we can better understand the person whose shoes we step into on stage."

RICKY SMITH, Mime

Ricky Smith was born on September 17, 1952 in Batavia, New York. He received his Bachelor degree in visual arts from the Rochester Institute of Technology in New York. He has toured extensively as a solo mime, has worked with the Chicago Theatre of the Deaf, and is currently an artist-in-residence with the Metropolitan Arts Council of Omaha, Nebraska. Ricky has studied mime with Marcel Marceau in Paris and has appeared on stage in Omaha in performances of "Hansel and Gretel", "Beauty and the Beast", and in the musicals "Camelot" and "A Christmas Carol" for the Omaha Playhouse.

Ricky takes his ideas for his mimes from observing people and situations in all types of settings, from movies and television, and from everyday life. Each part of his act is his original work; he adapts and creates each piece from the initial idea. Because he is deaf, Ricky relies primarily on physical gesture and movement to communicate his art. Thus his body, not his voice, is the main vehicle for expression. He wears the traditional mime white face at every mime performance.

Ricky Smith:

"I feel communication is one of the most important parts of life itself. The art of mime is a way of communicating - of expressing and interacting - that reaches out in a non-verbal way and establishes a connection between me and the audience. Mime is dynamically dimensional and so the connection is also usually dynamic. When the audience leaves feeling good - when I've made that connection, then I feel really good."

Epilogue to "Meet the Artists"

The episodes that Joey shares with the Wilson family in lessons 16-19, provide a unique view of the Black experience in America. Skipper's parents, George and Corrie Wilson, reside in Omaha and have kindly shared their memories and their perspective on life with the designers and writer of STRAWBERRY SQUARE. They share the following information about themselves.

Reverend G.H. Wilson:

Born the youngest son of Richard and Margaret Wilson, George was reared in Anderson County, Texas. Reverend Wilson writes, "I was converted at the age of thirteen and baptised by Rev. S.A. Kells into the Providence Baptist Church. My calling to the ministry was received at a very early age in life and I have given a good account of myself."

Reverend Wilson attended elementary school in Montalba, Texas and received his high school education through the Pine Top Public Schools in Oakdale, Texas. In later years he attended Mary Allen College at Crockett, Texas. During his senior year in college he was elected president of his class and received the honor of being named Valedictorian of his class. Since graduating from college, Reverend Wilson has studied extensively, mastering many other courses.

The a number of years Reverend Wilson served as Vice Moderator of the Palestine Bowen Association and was later elevated to the position of Moderator. After serving as Moderator for a number of years, he was called to be pastor of the Rising Star Baptist Church in Omaha. Reverend Wilson writes that he "did accept their call and moved from Palestine, Texas to Omaha, Nebraska to begin pastoring in Omaha. By being divinely led by God the church has moved forward in many ways."

Corrie E. Stradford Wilson:

Corrie E. Stradford Wilson was born in Freestone County, Texas to the parents of Mr. and Mrs. Eddie Stradford, Sr. She was born the second oldest of six children. Mrs. Wilson writes, "I was converted at the age of eleven and baptised by Rev. S.L. Grayson into the New Zion Baptist Church."

Mrs. Wilson received her elementary schooling through the Oak Grove Public Schools in Fairfield, Texas and her high school education at the Furney Richardson Public School in Teague, Texas. Upon graduation form high school she went on to Mary Allen Junior College at Crockett, Texas. After two years of work at Mary Allen, Mrs. Wilson was issued a temporary teaching certificate. She taught elementary school during the academic year and pursued her bachelor of science degree at Tillotson College in Austin, Texas. Since completing her bachelor's degree Mrs. Wilson has taken additional course work at Texas A&M and the University of Nebraska at Omaha. Mrs. Wilson teaches in the Omaha Public Schools and is a diligent worker in the Rising Star Baptist Church where she assists her husband in carrying on the work of the church.

ANNOTATED BIBLIOGRAPHY

(by subject/art)

VISUAL ART

Fine, Joan. I CARVE STONE (photographs by David Anderson). New York, NY.: Thomas Y. Crowell. 1979.

The book shows how various hand and machine tools - hammer, chisels, grinders, files, buffer, and a hoist - are used to transform the stone's shape and texture. The author describes the exciting challenge of dealing with the weight and hardness of stone, and also lists the materials available for children who wish to do their own carving.

A book written for young children that has excellent photos and person-to-person narrative about sculpting and feeling.

Garritson, Jane Schmalholz. CHILD ARTS: INTEGRATING CURRICULUM THROUGH THE ARTS. Menlo Park, Ca.: Addison-Wesley Publishing Company. 1979. (paperback, 159 pages)

The purpose of this book is to help teachers "guide children to express their thoughtful observation and concern for the world around them." The material in the book provides very readable theory concerning the integration of the arts into the curriculum, with a genuine concern for helping each child retain a natural sense of joy in expression as the classroom attempts to extend his/her world. The activities described (there are pictures, too!) are primarily visual art experiences. However, there is a section on pantomime. This book is excellent for science/ecology and language arts experiences, particularly.

Geist, Sidney BRANCUSI: A STUDY OF THE SCULPTURE New York: Grossman Publishers 1968.

The sculpture of Brancusi is presented almost in its entirety, in chronological sequence. This study is based on an examination of the works themselves and on a wealth of documentation, much of it new and from little-known Rumanian sources. "From it emerges a new Brancusi, at once subtler and more intelligible, and rather different from the mysterious artist he is generally conceived to be."

The book begins with a brief review of Brancusi's life. Brancusi said "My life has been a succession of marvelous events." He had a long, interesting and productive life. The author says he doesn't think Brancusi's life could have been a "succession of marvelous events", because it was a pattern of "success, dissappointment, struggle and achievement." He does say that "anyone with a poetic sense of existence might see Brancusi's life as constantly marvelous", and Brancusi had such a sense. "It was the habit of his imagination to lift the mundane events of his life to the level of the marvelous, to transform these events by the work of art, and to carry even this work to a further state in pursuit of its purest form and meaning." Like other artists, he had undertaken sculpture thinking that "art was a certain thing - a devotion, a skill, perhaps a magical kind of mimesis - and

with the making of "The Prayer" it became what Picasso has called 'something else'.

Giedion-Welcker, Carola CONSTANTIN BRANCUSI New York: George Braziller, Inc., 1959.

Brancusi 1876 - 1957. A larger format than the Geist book, and far less technical. The photographs are also larger and on glossy paper. It is an excellent book for children to use to look at pictures of his works (black and white). There are some sketches included so that children can see the process from one-dimensional drawing to three-dimensional sculpture.

Helfman, Harry FUN WITH KINETIC ART: CREATING THINGS THAT MOVE. New York: William Morrow & Company, 1975.

This book introduces the reader to kinetic art by showing some famous kinetic artists and then suggesting simple ways of experimenting with similar effects. The nine projects presented have detailed instructions and each project demonstrates a different aspect of motion. A coffee can rolls back and forth when equiped with a motor fashioned from rubber bands and fishing weights. A hanging plastic ball twists and turns in a shoe box when activated by magnets placed so they alternately attract and repel. A free-form construction spins through space when built on a phonograph turntable. The author encourages individual variations whenever possible. The text has many illustrations of the projects that are photographs taken by the author of children at work on these activities.

Linderman, Marlene M. ART IN THE ELEMENTARY SCHOOL: DRAWING, PAINTING AND CREATING FOR THE CLASSROOM. (2nd. Ed.) Dubuque, Iowa: Wm. C. Brown Company Publishers. 1974, 1979. (paperback, 240 pages.)

This book is a very comprehensive approach to the adventure of drawing, painting, and creating with visual art for the elementary classroom teacher. From the Preface: "This book is prepared for the classroom teacher who wants to create and inspire through art, to perceive more intensely, and to become more deeply involved with his own personal feelings and expressions in art. As teachers, we must encourage ourselves and others to build upon our own uniqueness and to develop our own individual feelings and talents."

The book includes many art ideas, motivations and techniques. The first section deals with "What is art?", perception, art heritage, and specific objectives for each grade level. The second section discusses how to teach drawing and painting, with chapters on each of the elements of visual art. There are many black and white photographs to illustrate technique and provide examples. There is also an excellent vocabulary list that explains many typical art terms used in discussion of art works.

Excellent book for an art center, because it is written for children and has descriptive photographs and clear directions of how to make the nine projects. It would be especially appropriate for an art center after lessons #2 and #3. (Milt suggests that "found" things can be put together in many different ways.) It would give them ideas of new ways to put together objects - to make a sculpture that would move rather than a static sculpture.

Marks, Mickey Klar. OP-TRICKS: CREATING KINETIC ART. New York: J.B. Lippincott Company, 1972.

Step-by-step instructions, accompanied by photographs for creating art that "tricks" the eye and gives the illusion of movement. This book is not meant to be anything other than a guide to techniques. It is not meant to teach you to make carbon copies of the examples shown. It is only to spark your interest and imagination, to give you the mechanics that you may not be familiar with so that you can "do your own thing". This would be an exciting book for teachers to explore for ideas to plan new kinds of art experiences and adventures for children. The inter-play of shapes, the placement of lines, the vibrations of color upon color, reflected light, all create changing optical effects. The works themselves may be static, but the eye becomes a camera when looking at a kinetic; there is an instantaneous reflex that triggers the "shutter" and forces the eye itself to move. This art form is limitless, encompassing the use of light and space and motion, constructions and sculpted forms, painting and electrical and mechanical devices. However, this book concentrates only on painting, simple construction, and some examples of object media.

McCrory, Rosemary. ART: FAVORITE CRAFT PROJECTS FOR ALL AGES TO MAKE, GIVE AND ENJOY. Carthage, Ill.; Good Apple, Inc., 1979. (paperback, 60 pages)

A book filled with simple-to-follow directions for craft projects in the elementary classroom. The ideas are designed to encourage individual self-expression, rather than to produce 25 products that look exactly alike. Some of the projects are outlined completely, while only suggestions are made for other projects. There are excellent illustrations for each project. The projects include many seasonal and holiday ideas, and encourage cutting and pasting skills as well as creative and imaginative growth.

Naylor, Penelope. SCULPTURE: THE SHAPES OF BELIEF, Franklin Watts, Inc. NY, 971.

This book is illustrated with photographs and covers what sculptures are and how they are made. It tells the story of sculpture, from ancient times to the present day and explores people who sculpt! The book is written for the more mature child or motivated young child, but could be read to children.

Paine, Roberta M. LOOKING AT SCULPTURE, NY Lothrop, Lee and Shepard Co., Inc. 1968.

Here is a handsome book with large size and good photos. It introduces sculpture to children and to people of any age who may be initially interested. The author talks about relation of design to material and shows how people in every age have expressed deep feelings in sculpture and have used sculpture to ornament buildings, ships, vehicles, and everyday objects like coins. The added features: biographical sketches of sculptors and illustrated glossary.

Platts, Mary E. CREATE: A HANDBOOK FOR TEACHERS OF ELEMENTARY ART. Stevensville, Mich.: Educational Service, Inc. 1966. (spiral bound, 228 pages)

This book is part of the series from Educational Service, Inc. that provide practical and simple games, ideas and activities to help motivate students and

teachers. The book has many ideas, including: crayon activities, cutting paper activities, painting, printing, sculpting and modeling, weaving, knitting, embroidery, puppets, "trash" creations, and toys. There are also brief descriptions of other unique crafts such as candle making, wax sculpture, papier mache', flower preserving, and self-portraiture. The second unit has seasonal and holiday ideas. There are many illustrations and examples.

Riley, Jane and Fuhrmark, Lynn. GOOD APPLE GUIDE TO USING MEDIA IN YOUR CLASSROOM. Carthage, Ill: Good Apple, Inc., 1979. (paperback, 60 pages)

This booklet is designed to help teachers involve students in curriculum-related media projects on a simple level. These projects have been selected for teachers who are not media specialists or photographers. The activities are NOT just visual art. The subjects covered are music, language arts, visual art and drama. The media equipment discussed include: record player, tape recorder, overhead projector, opaque projector, 16mm movie projector, filmstrips, lamination, slides, and photography. Each lesson is extremely well organized. There is an introduction called "The Inside Scoop" which gives basic operating instructions and other pertinent information about the equipment. The activities are well described, and include a complete supply list and a carefully thought out procedure. The activities are listed as to subject area (art, language arts, drama, etc.) for easy reference by the teacher.

Schumann, Jo Miles. ART FROM MANY HANDS: MULTICULTURAL ART PROJECTS FOR HOME AND SCHOOL. Englewood Cliffs, N.J.: Prentice Hall, Inc., (hardcover)

A beautiful book, which gives a great deal of information concerning culture and art experiences. The art activities are extremely creative, expressive, ethnic, and accessible.

Stacy, Donald L. EXPERIMENTS IN ART. New York: FOUR WINDS PRESS, 1975.

This is a very exciting book for both teacher and student! It provides very imaginative projects that teach you different ways of expressing yourself. The book is filled with ideas that show how to use techniques that will help you create pictures and images of all kinds. The author explains how to use collage, print techniques, drawing, and three-dimensional forms to express your visual "thoughts" and create art that is pleasing to you. Each technique is illustrated with suggestions by the author. You can see how he uses different techniques - and then decide how you may want to use them. Because the book is very graphic, both visually and verbally, it would make an excellent book for an art center. However, the teacher would find it most useful in planning art experiences for children that introduce a new technique and then encourage individual creative expression.

Tobias, Tobi. ISAMU NOGUCHI: THE LIFE OF A SCULPTOR New York: Thomas Y. Crowell Co., Noguchi 1904.

Illustrated with excellent photographs of Noguchi working in his studio and of his works. This is a well-written biography for young people. It is quite personal, and tries to give more than the outward facts of his life - it reflects the inner struggle and frustrations as well as the joy and fulfillment

of sculpture for Noguchi. Noguchi has produced works of enormous variety in every kind of material. (From a concrete bridge in Hiroshima, Japan to a 58 ribbon slate sculpture called "Humpty Dumpty" which was accidentally knocked over and broken in the Whitney Museum in New York) Some of his beautiful shapes and forms are sculptures that can be seen in museums. Others are bridges, theatre designs, playgrounds, gardens, light sculptures, furniture, and fountains.

"Young people reading this story of Noguchi's life and studying the photographs will gain insight into the creative process itself, as personified in a brilliant artist who is truly representative of our complex twentieth century world."

Zawadzki, Sandra M. CREATIVITIES: A COMPREHENSIVE GUIDE FOR TEACHING. Carthage, Ill.: Good Apple, Inc., 1979. (paperback, 202 pages)

This book was designed for the person with little or no background or formal training in the visual arts. The materials, procedures, and goals are simply and clearly stated. Illustrations accompany most of the experiences. From the introduction: "Activities were chosen to develop imagination, motor skills and artistic awareness. Most of these reinforce specific concepts, but a few are included just for fun."

The book is divided into five chapters, covering color, shape, texture, environment, perspective and crafts. Each chapter begins with an introduction which lists general objectives and concepts, terms, suggestions for teaching, and short activities which the teacher may use to reinforce learning. Each activity lists specific objectives, terms used, materials needed, any preparations which the teacher must make; it also provides detailed instructions, explanations, and illustrations.

MUSIC

Beer, Alice S. and Hoffman, Mary E. TEACHING MUSIC. Morristown, N.J.: Silver Burdett Company. 1982. (Paperback, 204 pages.)

Some knowledge of music is helpful when using this book because it is designed primarily for music teachers. However, many of the activities and suggestions are quite accessible to the elementary classroom teacher, including practical suggestions about what to teach and how. It involves the teacher in the various teaching processes - analyzing, questioning, assessing, and formulating general principles that will serve as guidelines in new situations. There are three major sections: "What Will you Teach?" (divided by age groupings through age 11), "How", and "Why". The WHAT section gives concrete examples of teaching procedures for elementary classes. The HOW section involves the teacher in experimenting with a variety of ways to present music to children and involve them in musical responses. There is excellent information in this section regarding planning for instruction, group activities, individualized instruction, teacher-student relationships, discipline, and evaluation. The WHY section briefly examines the functions of the arts in human experience and focuses on those aspects of the arts, particularly music, that make them unique among the academic disciplines. There are more than 40 songs included in the book, and records

can be obtained to accompany the songs. There are also hints for the teacher regarding teaching rote songs, music reading, listening, movement, recorder and autoharp.

Hunter, Ilene and Judson, Marilyn. SIMPLE FOLK INSTRUMENTS TO MAKE AND PLAY. New York: Simon and Schuster, 1977. (paperback, 159 pages)

An easy to follow book for learning to play and enjoy folk music. Instructions are provided for constructing your own musical instruments using simple tools. The first section of the book is about music and instruments, and is followed by a section that gives suggestions for teachers and recreation directors. A third section offers methods for construction and for working with different materials. The instruments include: rhythm sticks and rasps, jingle bells and rattles, gongs, blocks and xylophones, drums and vibrating membranes, zithers, banjos and dulcimers, flutes, whistles and horns. All the instruments in this book may be constructed with simple tools and may be used by people of all ages. Some of the string instruments are harder to construct, but there are simplified versions for children in addition to the more difficult types for adults. Many of the instruments have been singled out for special ethnic groups. Each section ends with a page entitled "Quick and Simple". These are sound producers that can be found around the house and constructed in a few minutes.

Schafer, R. Murray. CREATIVE MUSIC EDUCATION: A HANDBOOK FOR THE MODERN MUSIC TEACHER. New York: Schirmer Books, 1976. (paperback, 275 pages)

The title of this book is misleading. It is highly appropriate for the regular classroom teacher! Schafer's unique approach to music requires imagination and energy - not technical musical skills. Much of the book is a transcription of actual music experiences with young people that can be adapted to fit any classroom. The chapter titles include: "The Composer in the Classroom" (experiences with creating music), "Ear Cleaning" (excellent experiences with noise, silence, timbre, melody, texture, rhythm), "The New Soundscape" (creative look at our sound environment), "When Words Sing" (language arts-type experiences, focusing on the magic of words), and "The Rhinoceros in the Classroom" (ideas and thoughts for the teacher - to encourage a new and fresh look at what teaching is all about).

DANCE

Barlin, Anne and Paul. THE ART OF LEARNING THROUGH MOVEMENT. 1971. (hard cover, 96 pages, two records) All the Barlin books are available from Learning Through Movement, 5757 Ranchito, Van Nuys, CA. 91401.

This book is perhaps the simplest, most readily accessible for the classroom teacher, and the most enjoyable of all the books available in creative movement with children. There are many pictures of children in motion to help both the teacher and the child understand. However, the text is very imaginative. It gives stories and situations for the children that can trigger the imagination and motivate free and creative movement. Each of the experiences has a recommended age level, an explanation of the

movement(s), and other hints for the teacher. The records included with the book provide suitable music for the activities, however, the activities can be accomplished with a wide variety of music.

Barlin, Anne Lief and Greenberg, Tamara Robbin. MOVE AND BE MOVED. 1980. (Hard cover, 125 pages)

Ms. Greenberg is a dance therapist, and this collaborative book is filled with activities that help both children and adults use action and movement to express feeling. "Actions and movements can be impersonal, a mechanical marvel wherein the body is an instrument for performance. But actions are incomplete unless they convey the meaningfulness of experience. Emotional knowledge linked to action is known as expression. The intent of internal movement and its expression is to arouse and generate response. Inner mobility shapes the body, psyche and brain - one's very life. Organismic movement reorganizes self-concept and self-image." The activities in the book are not "creative movement" - not a "display" for others. They encourage inner reflection, sensitivity, and awareness, qualities that are priceless to children as they learn to embrace life.

Barlin, Anne Lief. TEACHING YOUR WINGS TO FLY: THE NONSPECIALIST'S GUIDE TO MOVEMENT ACTIVITIES FOR YOUNG CHILDREN. Santa Monica, Calif.: Goodyear Publishing Company, Inc. 1979. (hard cover, 262 pages, two records)

This book is a comprehensive extension to THE ART OF LEARNING THROUGH MOVEMENT. It is specifically designed for the classroom teacher. Each movement activity is written in the sequence that Ms. Barlin has found to be most effective in presenting the material. Because the activities are "tried and true", a teacher can feel comfortable working with the children. There are many illustrations that are helpful for the teacher and of great interest to the children. The movement activities follow this organization: body techniques, relating to others, spatial awareness, relaxation, rhythm and music, emotional expression, original choreography, aesthetic experiences, progressions, and a section of experiences from her book Rainy Day Dances.

King, Nancy. GIVING FORM TO FEELING. New York: Drama Book Specialists (Publishers), 1975. (paperback, 317 pages)

The activities in this book provide teachers and children with the opportunity to explore relationships, imagination, and expression. "In an environment that supports and encourages questioning, people will become aware of their own feelings and the feelings of others, and will be able to give form to these feelings." There is no need to be a movement specialist to incorporate the activities described into regular classroom situations. The author describes her own beginnings in the adventure of using movement with children, and then provides useful "ground work" for the teacher. There are more than 200 pages of easy to follow activities, which include the purpose, description of participants and space necessary, description of the activity, suggestions for the teacher, and questions for follow up discussion. This last section is a great help for the teacher to be able to give the children an opportunity to talk about and think about what they have experienced.

Witkin, Kate. (with Philp, Richard) TO MOVE, TO LEARN. New York: Schocken Books, 1978. (paperback, 168 pages)

Witkin offers an insightful view of the learning process as it grows from movement education. The book is designed for the classroom teacher with a special emphasis for those who deal with special children. It shows how movement can serve as a catalyst for a wide variety of learning for all children. There are many photographs showing special children speaking eloquently with their bodies. The first section of the book encourages teachers to discover their children - to "tune in" to bodies and needs. The second section is filled with activities to develop spatial awareness, balance, walking and posture correction, listening, observation, socialization and creativity, and improvisation.

DRAMA

Alberts, David. PANTOMIME: ELEMENTS AND EXERCISE. Lawrence, Kansas: The University of Kansas Press, 1971. (Hard cover, 69 pages)

This book provides an introduction and guide to both the essential elements and the specialized exercises of the art of silence - pantomime. There are many photographs to demonstrate expression and movement technique.

DeMille, Richard. PUT YOUR MOTHER ON THE CEILING. CHILDREN'S IMAGINATION GAMES. New York, Penguin Books, 1976. (paperback, 175 pages)

A classic book of children's imagination games. Each game has a short introduction that gives some idea of what the game is about and establishes a reference point in reality for that game. The name of each game is given at the beginning of the game and is requested from the child at the end of the game. This gives the child the "signal" that the game is ending and that the rules of reality are in effect again. There are many suggestions for the teacher about how and when to use the game. The book is easy to use and delightful for the children.

Dey, Denny and Grimm, Gary. STORYTELLING. . . . .TO DEVELOP CREATIVE THINKING AND LISTENING SKILLS. Carthage, Ill: Good Apple, Inc., 1979. (paperback, 120 pages)

This book contains practical information on the art of storytelling. It is for the classroom teacher, not the actor/dramatist. There are several stories included for the telling, as well as follow-up activities for the children. There are discussion questions, group activities, and individual activities.

Kelly, Elizabeth Y. THE MAGIC IF: STANISLAVSKI FOR CHILDREN. Baltimore, MD: National Educational Press, 1973. (Hard cover, 169 pages)

The Stanislavski system is often referred to as "method acting." "It is simply a way of looking at everything a little more closely, listening to everything a little more attentively, and appreciating more the colors, the feel, and texture of our world. When we do this first, then we can interpret these things for an audience. But in the meantime, we also interpret them with more clarity or understanding for ourselves."

The book was designed for parents or teachers - and can be used by older children alone. There is constant interaction in the text on a personal level

- describing exercises and activities. The section for the parent/teacher guide is directed toward the leader - the rest of the book is directed to the pupil. They can practice alone or in small groups. Of special importance is the chapter on awareness and imagination. There are excellent activities that can be adapted to any age level or teaching situation.

McCaslin, Nellie. CREATIVE DRAMA IN THE CLASSROOM (3rd Ed.) New York: Longman, 1980. (hard cover, 274 pages)

This is a comprehensive text on the subject of creative drama in the classroom. Creative drama is a process which focuses almost exclusively on the personal development of the participants. The classroom does not exist to develop actors, but to develop people. This belief is the basis for the book.

This book is intended as a simple guide for the inexperienced leader or classroom teacher - the nonspecialist - who wants to initiate dramatic activities, but who needs some practical help in getting started. The chapters include a rationale for creative drama with specific objectives and values, some suggestions for pantomime and improvisation, play structure, and the basic procedures involved when a class wants to share a play with an audience. There are also chapters on movement and the use of drama as a teaching tool. The chapter on imagination is excellent!

STORYTELLING

Baker, Augusta and Greene, Ellin STORYTELLING: ART AND TECHNIQUE. New York: R.R. Bowker Company, 1977. (Softcover)

Two women who are regarded as "master storytellers" have written this book to show others what has to be done to prepare yourself to be a storyteller and your audience to be listeners; to select the right material for the right group; to utilize your verbal, intellectual, and physical strengths to create "a receptive and interested audience".

They give you sources of information needed as a storyteller, particularly anthologies of stories best suited for telling. It's an exciting book, and can "inspire" you to become a storyteller. One particularly good chapter is called "Purpose and Values of Storytelling".

Lewis Carroll once called stories "love gifts". Telling a story is like giving a gift. It brings to the listener a "heightened awareness, a sense of wonder of mystery of reverence for life. This nurturing of the spirit-self comes first. It is the primary purpose of storytelling." Storytelling is a sharing experience. The sound and rhythm of words is enhanced by the "sensuous" flavor of close body contact for the listener.

Bauer, Caroline Feller. HANDBOOK FOR STORYTELLERS. Chicago: American Library Association. 1977 (Hardcover)

Another excellent resource for the would-be storyteller. The book takes you from planning a single story time session to a series of story time programs. It also provides the necessary information to help you start a volunteer

storytime program which could be done in your classroom or library. There are lots of helpful hints on how to promote and publicize such storytimes. There is an extensive collection of stories and songs and an excellent bibliography of books arranged by theme and subject - picture books for preschool and primary children as well as books for intermediate and young adults. The book is filled with stories and activities that would be invaluable to the classroom teacher!

POETRY/CREATIVE WRITING

Cheyney, Arnold B. THE WRITING CORNER. Santa Monica, CA: Goodyear Publishing Company, Inc., 1979. (Address of Publisher: 1640 Fifth Street, Santa Monica, CA 90401) NOTE: They have similar books in science, math, social studies, and learning centers. Write for information.

This book contains hundreds of ideas to help children practice the art of writing. The experiences are unique and clever, and help establish a daily writing "habit". There are two chapters on the art of getting published - one for students and one for teachers. The book has 53 reproducible worksheets.

Frank, Marjorie. IF YOU'RE TRYING TO TEACH KIDS HOW TO WRITE, YOU'VE GOTTA HAVE THIS BOOK! Nashville, Tennessee: Incentive Publications, 1979.

Another great resource book for teachers - ideas to stimulate writing of all kinds. The book is literally "jam-packed" with new experiences for children and teachers, as well as to-the-point discussions of subjects such as "Should Spelling and Grammar Count?" "How Much?", "What do We do With the Writing When It's Finished?", "I Have This Kid Who Just Won't!" and "How Can I Get Them To Write On Their Own?"

(NOTE: THE FOLLOWING THREE BOOKS ARE BUT A FEW IN THE MANY COLLECTIONS OF THE FAMOUS BLACK POET, LANGSTON HUGHES. THEY ARE A GOOD WAY TO BEGIN TO DISCOVER THIS SENSITIVE POET)

Hughes, Langston. ASK YOUR MAMA: TWELVE MOODS FOR JAZZ. New York: Alfred A. Knopf, 1969.

"In language bursting with sound and rhythm - angry, blue, fiercly, ironic, funny and haunting - Langston Hughes has unleashed here a sequence of brilliant jazz poetry that cannot fail to stir even the tone deaf." These are excellent poems to be read aloud, and could be done so in solo or in choral reading style. Line by line, there are suggestions for instruments and musical arrangements for these poems. These suggestions could be used to complete a "performance" in much the way Mr. Hughes intended. Sometimes the words of the poem seem to "take off" like a solo instrument, improvising emotionally on the subject at hand. The refrain in one of the poems says, "If you're stuck for answers, 'ask your mama.'" At some points in poems, Mr. Hughes suggests a style of music, like blues, be played as the poem is read. The Strawberry Square tapes would provide the music and the children could provide the words as they read aloud.

Hughes, Langston. BLACK MISERY. New York: Paul S. Eriksson, Inc., 1969.
The illustrations by Arouni, and are very nice, simple ink drawings to illustrate a short statement. For example: "misery is when you heard on the radio that the neighborhood you live in is a slum, but you always thought it was home;" "misery is when the teacher asked you who the father of our country was and you said 'Booker T. Washington.'"

This would be an excellent book to have available to children in a "reading corner" or relaxation area. It is a book that provides food for thought, a gentle way of reaching into another life-style or recognizing a feeling from your own. Books like this one can also inspire children to write their own "one liners" about life and illustrate them! This is an excellent way for parents, teachers, and friends to learn about each other.

"A wry and humorous soul portrait of what it is like to grow up Black in America. This final work is more than humor, more than satire, more even than its laughter, it is children growing up, Black children."

Hughes, Langston. THE DREAM KEEPER AND OTHER POEMS. New York: Alfred A. Knopf, 1932. Illustrations by Helen Sewell

Bill Kloefkorn has written many books of poetry. The following is perhaps the most suitable collection for children. However, there are poems in each of his books that children would find funny, inspirational, or sad. . . . .poems that speak of things they can relate to in life.

Kloefkorn, William. HOUSES AND BEYOND. Lincoln, Nebraska: Platte Valley Press, 1982. (address of publisher: 1018 Charleston, Lincoln, NE 68508)

Maleska, Eugene T. A PLEASURE IN WORDS. New York: Simon and Schuster, 1981.
This is a fascinating and amusing book filled with explanations of the origins and meanings of thousands of words. Of particular interest is a chapter entitled "How to Construct Crossword Puzzles" which could be used by both students and teachers. Another fun chapter is about animal words and expressions, such as "chicken feed" and "bully for you".

Sperling, Susan Kelz. TENDERFEET AND LADY FINGERS: A VISCERAL APPROACH TO WORDS AND THEIR ORIGINS. New York: The Viking Press, 1981.
This book delves into origins of such expressions as "spitting image", "cold shoulder", "head over heels." The illustrations of Michael C. Witte are entertaining and most fitting to the text. It is filled with words and phrases in common use, and gives their derivations, their surprising histories and their underlying natural relationship to the human anatomy. Many "little known facts are explored with wit and insight".

MISCELLANEOUS

Castillo, Gloria A. LEFT-HANDED TEACHING: LESSONS IN AFFECTIVE EDUCATION. New York: Praeger Publishers, 1974. (Hard cover, 223 pages)

The first section of this book describes a model to help teachers deal with the emotional aspects that are a part of every cognitive learning experience. The author's concern is with the whole child - the affective as well as the cognitive dimensions - and she takes into account the readiness-awareness level as well as the child's own responsibilities for cognitive and affective development. The second section is a collection of lessons designed to elicit affective responses from children. The last section is most useful as a model, because it takes one lesson from the affective domain and presents it in several cognitive contexts to demonstrate this type of teaching. It is a unique help/guide in encouraging teachers to have both cognitive and affective dimensions available in each and every learning situation.

Chase, Larry. THE OTHER SIDE OF THE REPORT CARD: A HOW-TO-DO-IT PROGRAM FOR PROGRAM FOR AFFECTIVE EDUCATION. Santa Monica, CA: Goodyear Publishing Company, Inc., 1975. (paperback, 243 pages.)

This book is perhaps the best-known of the affective education books for teachers. There is an excellent chapter on the why of affective education, followed by several teaching units (complete): friendship, fear, sensory awareness, trust, attention, self-control, tolerance, behavior, goal setting, self-disclosure, personal strengths, promises, taking tests, roles, successes, moral judgment, identifying concerns, problem-solving, self-concept, study skills, boys and girls, survival, lying, and decisions. There is also a chapter devoted to helping the teacher prepare his or her own lesson plans. Each unit is complete with objectives, activities (with purpose clearly stated), and process (how to organize).

Eberle, Bob and Hall, Rosie. AFFECTIVE DIRECTION: PLANNING AND TEACHING FOR THINKING AND FEELING. Buffalo, N.Y.: D.O.K. Publishers, Inc. (Paperback, spiral bound, 168 pages)

This is another book that provides particularly practical information regarding affective direction in teaching. The concern of the book is aesthetic sensitivity, interpersonal relations, moral-ethical development, and self-knowledge. It is a carefully organized approach - not a "recipe book" of activities, but a method for teaching. Although there are many instructional strategies identified, the goal appears to be to give teachers an awareness of the reasons for affective education and direction as well as ways to go about it. If required to validate affective education, teachers would find this book extremely helpful.

Farnette, Cherrie: Forte, Imogene and Loss, Barbara. I'VE GOT ME AND I'M GLAD: A SELF-AWARENESS ACTIVITY BOOK. Nashville, Tennessee: Incentive Publications, 1977. (paperback, 103 pages)

This is an activity book. The pupil activity pages are designed to be used by individual pupils, and permission is granted to duplicate the pages. The activity pages are high interest/low vocabulary, and have simple, easy-to-

follow instructions for both the student and teacher. The major categories of activities include: developing self-understanding, developing understanding of other people, and looking to the future (establishing long-range goals). Each of the activities is designed to stand alone. They may be used to supplement and reinforce other subject matter, and may be used in either individual or group settings. Some of the activities were designed for older elementary school children, but could easily be adapted for the second-grade child.

Kelty, Jean McClure. IF YOU HAVE A DUCK. . . . .ADVENTURES TO HELP CHILDREN CREATE A HUMANE WORLD. Youngstown, Ohio: George Whittell Memorial Press, 1982. (soft cover, 104 pages)

This is a very tender book, filled with delightful experiences for young children. From the Introduction: "This book for young people attempts to join in simple terms the childhood vision and reverence for life - in the hope that children reading it may move naturally from one position to the other and by-pass the terrible limbo where cruelty masquerades as common sense, investigation, sophistication and expediency." The experiences are divided into two categories: free animals and companion animals, and includes two other sections called "animals and you" and "animals, you and the earth." The projects described are innovative and rewarding - the little "stories" that describe each animal are truly meant for children!

Lipson, Greta B. and Morrison, Baxter. FACT FANTASY AND FOLKLORE: EXPANDING LANGUAGE ARTS AND CRITICAL THINKING SKILLS. Carthage, Ill.: Good Apple, Inc., 1977. (paperback, 154 pages)

This book is a collection of folk literature (The Pied Piper of Hamelin, Hansel and Gretel, Rumpelstiltskin, Beauty and the Beast, etc., 10 total) in condensed form, with critical thinking activities related to the tales. One significant issue in each story has been identified. A new point of view toward the story (a look at the other side) is then presented. There are many interdisciplinary possibilities in the teaching strategies, particularly language arts and social studies. There are suggestions for open-ended discussions, and children are encouraged to look beneath the surface of the story. These folk tales can be further explored through the technique of role play and improvisational drama. This is an exciting book to use -especially for a teacher who is willing to TAKE TIME to let children savor thinking!

Rockefeller, David Jr. (Chairman, the Arts, Education and Americans Panel) COMING TO OUR SENSES: THE SIGNIFICANCE OF THE ARTS FOR AMERICAN EDUCATION. New York: McGraw-Hill Book Company, 1977. (paperback, 334 pages)

This is a "background" look at the arts in education. It provides quick and easy reading, and yet eloquent thoughts for all educators. It is a good book to help create a "mind set" as a teacher looks at his or her class, individual needs and the curriculum in general.

Stanish, Bob. I BELIEVE IN UNICORNS: CLASSROOM EXPERIENCES FOR ACTIVATING CREATIVE THINKING. Carthage, Ill.: Good Apple, Inc., 1979.

(soft cover, 105 pages)

This is an activity book for nurturing creative thought. The activities are designed to develop and strengthen the creative thinking processes: fluency, flexibility, originality, and elaboration. All of the experiences are "motivators" - ideas which can spark exploration and application of possibilities. The thinking processes encouraged by these activities can spill over into other areas of learning. There is a section of the book that gives a quick look at the creative thinking process, as well as important information on how to use the book. There is a "teacher page" for each student activity page (which can be duplicated for the children.) The student pages can be used by students working alone or in a teacher-directed setting. Some of the pages would be for high ability second graders - or can be adapted to suit the needs of the "average" child.

Stanish, Bob. SUNFLOWERING: THINKING, FEELING, DOING ACTIVITIES FOR CREATIVE EXPRESSION. Carthage, Ill.: Good Apple, Inc., 1977. (soft cover, 89 pages)

The title for this book comes from "the process in which a prolific, irreverent plant can grow and bloom under diverse conditions. This book is for those who care for children and the conditions under which they grow." (from the preface)

The activities and experiences look at life in imaginative and explorative ways. The book deals with four basic conditions: 1) a relationship of things to things, 2) a relationship of self to things, 3) a relationship of self to self, and 4) a relationship of self to others. From the Introduction: "'Sunflowering' allows for information to be played in the mind and altered and expressed in individualistic kinds of ways. Because of this the book is for kids and adults. The adult thing with 'Sunflowering' is the teaching ideas which contain a notion that knowledge, if it's going to be effectively learned and applied, has to be integrated into who we are, and into how we view and live life." The teaching suggestions and procedures are a treat! These are not "activity pages" for children - the teacher can use the suggestions in whatever way is best for the class/children involved (individual, large group, small group, learning center).

Williams, Frank E. CLASSROOM IDEAS FOR ENCOURAGING THINKING AND FEELING. Buffalo, N.Y.: D.O.K. Publishers, Inc., 1970. (spiral bound soft cover, 203 pages)

This is a collection of 387 teaching ideas based on Mr. Williams' "Model for Implementing Cognitive-Affective Behaviors in the Classroom." Ideas 1 through 137 are designated for primary age children. The teaching ideas are cross-referenced several different ways, making the book easy to use. The subject areas include: language arts, social studies, science, math, art and music. There are 18 strategies identified in each of the areas: fluency, flexibility, originality, elaboration, curiosity, risk taking, complexity, and imagination. The subject index is further broken down into topics relating to that particular subject. Each activity gives specific information as to the purpose and objectives, as well as teacher-developed instruction on following through the learning process.

BOOKS THAT RELATE TO INDIVIDUAL LESSONS

Lesson 6: "FESTIVAL"

Bauer, Helen and Carlquist, Sherwin. JAPANESE FESTIVALS. Garden City, N.Y.: Doubleday and Company, Inc., 1965.

This book contains the stories behind 355 of Japan's most colorful festivals. There are many illustrations and photographs, and a calendar of dates and places to find these celebrations. The text gives most fascinating information regarding the part the festival plays in Japanese society and culture. Of particular interest to classroom teachers might be the "Children's Day" information.

Lesson 8: "ORION"

Greenblatt, Deborah. FIDDLESCAPES. Fullerton, CA: Centerstream Publications. 1981.

This book is very suitable for the beginning fiddler. There are tunes of all levels of difficulty: hoedowns, waltzes, etc. A young Suzuki student might well be interested in this book. It has a cassette tape that would provide the necessary examples for learning to fiddle the way Debbie does in "Orion." The book also has fun information on practicing, taking care of your fiddle, and performing in public, as well as instruction on music notation, rhythm, time signatures, and scales.

Jobb, Jamie. THE NIGHT SKY BOOK: AN EVERYDAY GUIDE TO EVERY NIGHT. Boston: Little Brown and Company, 1977. (One of the Brown Paper School Books - the best resource for teachers in this area)

Jobes, Gertrude and James. OUTER SPACE: MYTHS, NAME MEANINGS, CALENDARS. New York: The Scarecrow Press, Inc., 1964. The most interesting of the legends, etc., re: astronomy area. Part of this collection, although definitely background for adults, - the legends could be adapted for this age group.

Joseph, Joseph Maron and Lippincott, Sarah Lee. POINT TO THE STARS, 2nd ed. New York: McGraw-Hill Book Co., 1972.

Lesson 13: "RICKY"

Fant, Louie J., Jr. AMESLAN: AN INTRODUCTION TO AMERICAN SIGN LANGUAGE. Northridge, CA: Joyce Media, Inc., 1972.

Books From Lesson 13 To Read To Children:

Peterson, Jeanne Whitehouse. I HAVE A SISTER - MY SISTER IS DEAF. New York: Harper & Row, 1977.

Riekehof, Lottie L. THE JOY OF SIGNING: THE NEW ILLUSTRATED GUIDE FOR MASTERING SIGN LANGUAGE AND THE MANUAL ALPHABET. Gospel Publishing House, 1445 Boonville Avenue, Springfield, Missouri 65802, 1978.

This book is a revised and enlarged edition of Lottie L. Riekehof's TALK TO THE DEAF, 1963.

The drawings and descriptions of the signs are excellent and very understandable. The author also gives the origin of the sign whenever possible; this helps the user understand how the sign is to be made, why it is made that way, and gives a "helpful hint" for remembering the sign.

The author traces the development of mime through history. She explores the technique of different gesture languages belonging to different cultures and the varying ways in which mime is used today. (Not only in theatres, but in every day life). There are over 30 photographs. Of particular interest is the bibliography and filmography. Many public libraries have films by Marcel Marceau that are available for check-out, as well as other films listed in this book.

Vance, Marguerite. A RAINBOW FOR ROBIN. New York: E.P. Dutton & Co., Inc., 1966.

A book about a blind girl, who is a pianist. Her mother encourages her to write a journal, and this book is her journal.

Walker, Katherine Sorley. EYES ON MIME: LANGUAGE WITHOUT SPEECH? New York: The John Day Company. 1969.

Lessons 16 - 19

Courlander, Harold. A TREASURY OF AFRO-AMERICAN FOLKLORE. New York Crown Publishers, Inc., 1976.

An excellent resource book for the teacher. Besides plenty of information on a variety of subjects, the text includes many songs, poems, and stories from Afro-American folkore..

Resource: THE GREAT PLAINS BLACK MUSEUM, 2213 Lake Street, Omaha, NE 68111

This museum is a loving legacy from Bertha Calloway and friends. It provides displays (some of which can "travel") about Black people who were farmers, businessmen and women, cowboys, soldiers, scientists, entertainers, athletes, religious leaders, politicians, educators, philanthropists, and inventors. It opened in 1976 as the largest Black-American historical/cultural institution west of the Mississippi River. There are many artifacts in the museum that were donated by Black citizens of the midwest.

Lester, Julius, comp. TO BE A SLAVE. New York: Dial Press, 1968. ILL. by Tom Feelings.

A compilation (selected from various sources and arranged chronologically) of the reminiscences of slaves and ex-slaves about their experiences ranging from leaving of Africa through the Civil War, and into the early 20th century. This book is highly recommended for providing an insight into the feelings and inner thoughts of the people involved.

Lesson 22: "THE UGLY DUCKLING"

Anderson, Hans Christian. THE UGLY DUCKLING. German translation edited by Phyllis Hoffman. Pictures by Josef Palecek. Abelard-Schuman, Lts. London, 1971.

This book has wonderful, child-like pictures which appear to be crayon relief. The illustrations give children a feeling that they, too, could illustrate a story. The pictures have much detail and yet are quite simple.

German translation by R.P. Keigwin. Illustrated by Adrienne Adams. Charles Scribner's Sons, New York. 1965.

Soft color pencil pastel illustrations - nearly photographic. A good book for children to see. However, it would not be good to show pictures while reading to a large group because the colors are so pale. It is a delightful contrast to the first book mentioned. The pictures are simple, but have a careful attention to detail.

Isenbart, Hans-Heinrich. A DUCKLING IS BORN. Photographs by Othmar Baumli. Translation by Catherine Edwards Sadler. G.P. Putnam's Sons, NY. 1981.

Here is the story of the birth and early life of a baby duckling in simple words, illustrated with stunning photographs. The full-color photographs show the courtship and mating of the duck and drake, the egg-laying, and a remarkable close-up view inside the egg that reveals the four-week development of the baby from embryo to duckling.

Waller, Maurice and Calabrese, Anthony. FATS WALLER. New York: Schirmer Books, 1977.

Maurice is Fats Waller's son and is a professional jazz pianist. Mr. Calabrese is a free lance writer. Maurice brings a new dimension to his father's story. "The public knew Fats as an effervescent, energetic entertainer; his friends saw another side, the serious piano stylist and composer. Now his son shows us the family man as well, and tells us what it was like to live with one of America's busiest jazzmen."

The book also gives much background and emotional detail of what it was like to be a Black musician in American society. It is very readable and quite enjoyable, and would give an adult interesting information to share with children who would like to know more about the composer of the song "Your Feet's Too Big".

Lesson 25: "IT'S WHAT'S INSIDE THAT COUNTS"

Hyde, Margaret O. JUVENILE JUSTICE AND INJUSTICE. Franklin Watts, New York. 1977.

The book does not attempt to supply the answers to the controversial problem of juvenile justice in injustice. Its intent is to make the reader aware of some of the complicated and horrendous situations that exist and of the amount of work that needs to be done to help young people in trouble. Helping them will help adults today and tomorrow since it is realistic to expect that almost 100% of those young people who are held in custody will return to society. Most return with more serious problems than they had when they entered the juvenile system.

Research points the way to some programs that appear to be helping young people who are new to the juvenile justice system. It shows that local

communities can deal more effectively with young people in trouble than large institutions, especially if they can reach them at a time when their problems have not escalated into serious criminal activity. Separating others who are classed as status offenders is a major task that is being undertaken in many states.

Lessons 26 - 28

Brock, Virginia. PINATAS. Nashville, N.Y.: Abbingdon Press, 1966.
Illustrations by Ann Marie Jauss.

In this book, the author gives an interesting account of the pinata custom which began in Italy (with a clay jar called a pignatta). There are three stories for reading or telling. These stories enhance the history of the pinata. They also tell how people from Spain came to "New Spain" and, how their cultures combined with the native Indians.

Epstein, Sam and Beryl. MEXICO (A "First Book"/Revised Edition) Franklin Watts. New York 1983.

A book . . . . . .written at about 4th or 5th grade level. It covers the early people, the Aztecs, Montezuma and Cortes, New Spain, the fight for freedom, fight for land, farms and farming, the bread of Mexico, and present-day Mexican arts and crafts. It is illustrated with black and white photographs.

Sandoval, Ruben and Strick, David. GAMES, GAMES, GAMES (JUEGOS, JUEGOS, (JUEGOS) Garden City, N.Y.: Doubleday & Co., Inc., 1977.

This book is both English and Spanish, and contains games and rhythms of Spanish-speaking children at play. There are translations for all the rhymes, as well as descriptions of the games. An excellent resource for both student and teacher!

"Kit" of materials

MEXICO VISTO POR SUS NINOS (Mexico As Seen By Her Children) 1980, The National Foundation for the Improvement of Education available from:

The National Foundation for the Improvement of Education
Room 628
1201 - 16th Street N.W.,
Washington, D.C. 20036

Vaura, Robert. PIZORRO. New York: Harcourt, Brace and World, Inc., 1969.

The story of a young Mexican boy who lives on a ranch outside the village of San Miguel de Allende. Pizorro means "cub". The young boy Tomas is bright as a young fox so they call him Pizorro. This is a simple, interesting story with excellent photographs. It gives a very humanistic "flavor" of life in Mexico for a little boy of much the same age as our target audience.

Wolf, Bernard. IN THIS PROUD LAND. J.B. Lippincott Company New York. 1978.

This story traces several months in the lives of a migrant family -families who leave the Mexican American communities of the American Southwest every summer and migrate north to supplement their minimal incomes by agricultural labor. We see David and Maria Hernandez and their seven

children at work, at school, and in their rare moments of leisure. We accompany them on their migration from Pharr, Texas to the sugar beet fields of Minnesota. Both the difficulties of the migrant existence and the warmth and support of this close and loving family, with its strong ties to its Mexican heritage, come vividly to life in Bernard Wolf's insightful photographs. This book is a remarkable introduction to a family working together to make the best of things, despite uncertainties and obstacles.

Lessons 29 & 30

Resource for Science: UP CLOSE AND NATURAL
A series of fifteen 15-minute instructional television lessons in natural science for students in grades 1-4. (on NETV network, produced by New Hampshire Public Television)

"An emphasis on the beauty and dignity of all natural things, the close relationships of humans to nature, and the vital importance of respecting the harmony and order of the natural world " makes this series a special counterpart to STRAWBERRY SQUARE II: TAKE TIME. The teacher guide has excellent suggestions for follow-up experiences for children.

Johnsgard, Paul A. CRANES OF THE WORLD. Bloomington, Indiana: Indiana University Press., 1983.
This is a large and colorful book, and gives a comprehensive and current account of crane biology. Dr. Johnsgard's sketches, range maps, photographs, and informative text can help improve anyone's understanding of these remarkable birds. Many species of crane are endangered; however, if more people know about these birds, their chances for survival will be enhanced.

The book is divided into two main sections: the comparative biology of cranes and the natural histories of individual species. The first part devotes a chapter to each of the following topics: classification and evolution, individualistic and social behavior, vocalizations, ecology and population, etc. The most interesting chapter, however, might well be the cranes in myth and legend. There are stories that would be interesting for children to hear after they've seen lessons #29 and #30 about the sandhill crane.

Johnsgard, Paul A. THE PLATTE: CHANNELS IN TIME. Lincoln & London: University of Nebraska Press. 1984.
Dr. Johnsgard presents a "brief and personal portrait of the river as it has existed in the past and as it still exists today." The book is quite readable. Even though intended for adults, children will find certain portions interesting. There are fine black and white photographs, and interesting checklists of birds, mammals, amphibians and reptiles, fishes, and common plants of the Platte River.

"My special hope", he writes of his book, "is that the value of the river as a living, complex and natural ecologic system can be more fully appreciated, and that whatever steps may be necessary might be taken to preserve the river's integrity. Although the primary emphasis is on the present-day ecology of the river and its wildlife, especially in the vacinity of Grand Island, I have attempted to place the river in a much broader context of time and space. I have carried the story of the Platte forward from its

earliest beginnings in prehistoric times to the present, and even beyond, at least as far as one can predict the future with any degree of confidence."

Johnsgard, Paul A. SONG OF THE NORTH WIND: A STORY OF THE SNOW GOOSE. Garden City, New York: Anchor Press/Doubleday. 1974.

In this book, Paul Johnsgard relates the life cycle of the snow goose and its migrations. He describes its travels and the dangers it faces from the hunters who kill up to 300,000 birds each year. The book contains seventeen original drawings by Paul Geraghty and 27 photographs by Paul Johnsgard.

The story is told by following two snow geese. It is a factual, personal story of the geese. It would be difficult for young children to read, but provides a very humanistic and yet scientific study of migrating birds.

Johnsgard, Paul A. THOSE OF THE GRAY WIND: THE SANDHILL CRANES. New York: St. Martin's Press, 1981.

In this book, you can fly with the sandhill cranes of North America on a journey that spans thousands of miles and a hundred years of history. It is meant for children, and is a wonderful enrichment for telelessons #29 and #30. The trip the sandhill cranes make from New Mexico across the plains of the American Midwest, on to the Alaskan tundra and south again, is as instinctive as their cycles of courtship, birth, and death, unaltered in nearly ten million years. Dr. Johnsgard shows you a single bird on its first pilgrimage; a young Eskimo's amazement at the cranes' ritual mating dance; the confused shock of a Dakota boy who kills one of the flock by accident. The style of writing is similar to Annie Dillard (PILGRIM AT TINKER CREEK) and John Janovy (KEITH COUNTY JOURNAL), and is a timeless story of the American landscape, wild creatures, and humans. Dr. Johnsgard has illustrated this book with line drawings that are sensitively descriptive of the cranes, extremely accurate scientifically, and an excellent example of one of his many talents.

Owen, Denis. CAMOUFLAGE AND MIMICRY. Chicago: University of Chicago Press, 1980.

Mime and Mimicry are demonstrated in humans and in nature in lessons #29 and #30. Using the word mimicry in scientific study is perhaps unique, but quite appropriate. This book explores that subject - the need for "deception", the natural selection and adaptation that animals make. This is an adult resource book; however, the photographs would be of interest to children. The subject is an interesting one for children to explore using their own powers of observation.

Robbins, Chandler S.; Brunn, Bertel and Zim, Herbert S. BIRDS OF NORTH AMERICA. New York: Golden Press, 1983. (Revised Edition) Western Publishing Company, Inc., Racine, Wisconsin.

Illustrated by Arthur Singer, this Golden Field Guide is a fascinating and invaluable aid for the nature lover. This particular guide is recommended by Dr. Johnsgard as being the best to carry on a field trip. The illustrations you see in the book are very much like what you see in nature, and include smaller drawings that demonstrate flight behaviors. Each bird is captured in full color with descriptive text close by. There are also maps that indicate where the bird can be found, marking seasonal birds' migration patterns and feeding and breeding locations.